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Counterpoint

Classical Color Line?

By Nat Hentoff

Once in awhile, I'd like to propel for your comment and cross-circumstances several unresolved chords about the music business in general and jazz in particular.

Has it occurred to you:

That there is a stringent, almost never publicized, color line in symphonic circles? Last I heard, only one relatively major symphony orchestra—Denver's—has a Negro member, let alone conductor. Obviously, many qualified Negroes are graduated yearly from Juilliard, Curtis Institute, the Eastman school, the New England Conservatory, and many other top music schools. They audition but they never get hired. Ask Charlie Mingus sometime about his experience.

Strong Influence

That the power of loot is formidable indeed when it can keep musicians of the caliber of Chuck Wayne, Al McKibbin, Denzil Best, Joe Roland, and Mr. Shearing himself in the monotonous mold into which the Shearing quintet—poll winners though they be—has collapsed? What once was a thoroughly musical unit in which full creative scope was afforded each member is now a rigid, thunderously dull setting for advanced cocktail piano and rhythm. It should be possible to remain more than solvent without wasting so much musical talent.

That two of the most unjustifiedly underrated musicians in jazz, both trombonists, are Tyree Glenn and Vic Dickenson?

Overrated?

That one of the more overrated—watch out, now—is Bill Harris, whom either of the aforementioned two could coolly cut with embarrassing ease?

That Stan Kenton's alleged "innovations" in jazz are a badly assimilated pastiche of the classical impressionists of a generation and more ago. Compared to Lennie Tristano, Kenton is about as progressive as Turk Murphy, and Murphy, at least, isn't pretentious. Stan has certainly had excellent sidemen, but they have blown well in spite of Kenton's musical megalomania. He's a nice guy, but unfortunately, that isn't enough to make it musically.

One of Majors

That Billy Taylor has quietly become one of the major modern pianists? He has made only a few records, has rarely played outside of New York recently, but his following—among the non-professionals as well as musicians—is becoming more and more impressive. Billy, moreover, is a valuably articulate spokesman for modern jazz. In Boston he was always visiting tables between sets, answering questions and explaining the physiology of the modern movement. As a result, not a few ears were elasticized and more favorable conditions were created for the next modern unit appearing in the city.

That Mezz Mezzrow's *Really the Blues* is a best seller in France under the title, *La Rage de Vivre*? Now that he's written his charming novel, do you suppose Mezz might write his autobiography sometime?

Armstrong To Hawaii

Hollywood — Louis Armstrong All-Stars leave by plane for Honolulu Feb. 25 for a two-week stay in the Islands. Unit's next date on return will be at San Francisco's Hangover in March.

Decca Offers Norvo Pact; Red Mitchell To Join Trio

New York—Red Norvo has been offered a big deal by Decca records, signing of which was virtually set as presstime. Contract calls for Red and the trio to make at least two albums a year. One album will probably be made with Ella Fitzgerald.

The Norvo group has not recorded since its deal with the ill-fated Discovery outfit a year ago. First session will not be made until after the trio returns to New York in April to pick up its new bass man, Red Mitchell, who will replace Clyde Lombardi.

Mitchell recently returned to activity after more than a year's absence due to a serious illness.

'Best Since Ivie' Says Ellington Of New Singer

Chicago—Duke Ellington has hired a new girl singer who, he says, "has the type of voice I've been searching for since Ivie Anderson retired from show business."

She's Debbie Andrews, who has a release due shortly on Mercury and has been singing in Indianapolis and Detroit recently.

Duke gave her a tryout the last day of his weeklong stay at the Regal here and she completely brought down the house as she sang, in order, an up-tempo *Lover, Come Back to Me, I've Got It Bad*, and a blues.

Statler Hotel Books Woody

New York—Woody Herman's band will open at the Cafe Rouge of the Hotel Statler on April 7. It's the first location stand in The Apple for Woody in some four years.

Herman, who follows Blue Barons into the room, is set for four weeks.

Hope Springs Again For Brown



Hollywood—Les Brown, whose band was voted runner-up to that of the redoubtable Stan Kenton by *Down Beat* readers in 1951—no mean distinction—receives his plaque from Bob Hope, on whose radio, TV, and camp shows the Brown band is a permanent feature.

Stan Kenton: Is He Prophet Or Fraud?

By LEONARD FEATHER

New York—Is Stan Kenton, who has been acclaimed by *Beat* readers as the leader of America's No. 1 band, truly a pioneer in his field, a Messiah of jazz, a spearhead of new thoughts and sounds? Do fans, critics and musicians alike agree on the preeminence of Kenton organization?

Or is Stan Kenton a phony and his orchestra a fake?

What Is Status?

The question of Stan's status has been bothering me, as it has bothered many who spend some of their time speculating on the nature and future of the art form we still reluctantly refer to as jazz.

There have been times when I have found it hard to be objective, because Stan is unquestionably one of the nicest and most intense people you will ever meet in this business, and one of the most completely absorbed in the music that has enveloped him.

On the other hand, there have been moments when I have even doubted whether Stan is sincere about his much-vaunted musical sincerity.

Stan Doesn't Help

Talking to Stan himself doesn't help. He can tie himself up in more verbal knots than you will ever unravel. When I gave him a *Blindfold Test* a couple of years ago, he had enough to say about every record to make a separate article in itself. But his talkativeness, the delight of disc jockeys who can ask him one question and turn over the mike to him for the rest of the week, never enables you to understand more clearly the basic issues in any penetrating discussion of Kenton.

These issues are, first, the question of how much Stan wants to stay with jazz, how much marriage there can be between jazz and classical music; second, the matter of his frequent insistence on such words as "progressive" and "innovations" in publicizing his music.

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Capitol Execs Rip Anthony In Feud With May

Hollywood—Top men in Capitol records' artists and repertoire branch are unwilling to become embroiled publicly in the Ray Anthony-Billy May battle revealed in the last *Down Beat*.

They clam up on all queries with something like—"Please, don't ask me to say anything for publication on that. They'll have to settle it between themselves."

But it wasn't difficult to deduct from "off-the-record" remarks that the company's upper echelons are extremely irritated. And, as far as those located in the head offices here are concerned, they seem to have been caught by surprise on Anthony's asserted steal of the Billy May manner. A typical reaction went like this:

"Don't quote me by name, but if you want my honest opinion I think this stunt by Anthony was in the worst of taste. He's only going to do himself a lot of harm and—unintentionally I'm sure—Billy May a lot of good."

—gem

Anthony To Chase

St. Louis—Ray Anthony has a two-week stand coming up at the Chase hotel here on March 14. He follows the current Pee Wee Hunt.

Shearing Quintet Riddled As Chuck Wayne Quits, Best Injured In Accident

Chicago—The only remaining member of the original George Shearing quintet is George Shearing. Guitarist Chuck Wayne departed from the fold on Feb. 14 and Denzil Best suffered serious injuries in an auto crackup here on Jan. 26 that may keep him out of action for several more weeks.

Wayne has decided to call it quits after more than two years with Shearing and organize a trio of his own. Replacement was not decided upon at presstime, though chances were that a former student of Wayne's, Dick Evans, would join. He filled in for the then-ailing guitarist for a few dates on the group's recent concert tour with Billy Eckstine. Mundell Lowe was said to be another possibility.

Best has multiple fractures of his left leg and head injuries, sustained when the car which he was driving skidded, crashed into a light standard, and overturned, a couple of hours after the group finished its opening night at the Blue Note.

Other passengers were Jimmy Bowman, the car's owner and interim pianist/vocalist at the Airliner here, and bassist Johnnie Pate, playing with Eddie South's trio at the same spot. Bowman was badly shaken up and bruised, Pate received a fractured shoulder.

Marcus Foster, Boston drummer, was flown in to complete the Blue Note date and will probably stay with the unit until Best recovers.

Jazz Man Records Sold To Les Koenig

Hollywood—Entire catalog of the Jazz Man record company has been purchased by Les Koenig, the Paramount movie exec who operates the Good Time Jazz company, and all items that formerly appeared under the Jazz Man label will now be released under the GTJ stamp.

Bud Freeman On The Cover

Identified for years as one of the Austin High group of Chicago jazzmen, the tenor sax star Bud Freeman is the cover subject this issue. The action shot, from the camera of Ralph Jungheim, was made at the Gaffers club in the Windy city. The next issue of *Down Beat* (Mar. 21) will feature a profile on Freeman written by George Hoefer, one of the current series of Bouquets to the Living.

—jac

Interest In Life Of Beiderbecke Still Unflagging After 20 Years

By ALICIA ARMSTRONG

Davenport, Iowa—A middle-aged couple and their two sons walked into the office of the secretary of Oakdale cemetery in Davenport, Ia., and asked to be directed to the grave of Bix Beiderbecke. The cemetery official said it was difficult to give directions that could be followed on the winding road through the grounds, so he offered to accompany them to the burial place.

For several moments the four visitors stood silently over the grave. Then the woman spoke, "So this is the Beiderbecke grave?"

"Yes," their guide said, "but the name is pronounced *Byderbeck*, not *Beederbecke*."

Out of the Way

"It's *Beederbecke*," the woman insisted. "I ought to know! My sons have been crazy about his music for years. In fact, we had to drive almost 200 miles out of our way to stop here. The boys wouldn't go back to Ohio until they'd seen the grave."

"I'm sorry," the cemetery official contradicted her again, "but you're wrong. I know. I'm Bix's brother."

Since 1939, Charles Burnette Beiderbecke, older brother of the late Bix Beiderbecke, has been in charge of the cemetery in which the legendary jazz cornetist is buried, and his home is on the outskirts of the cemetery grounds, about 100 yards from the small stone building that is the Oakdale office.

Doesn't Tell

He has escorted musicians and jazz enthusiasts from all parts of the world to his brother's grave, but he rarely reveals his identity. He stands quietly in the background, listens to their comments (some kneel to pray and nearly all take pictures of the grave marked by a small granite monument in the family burial plot), and then guides them out of the cemetery without indicating he has even the slightest knowledge of Bix's life.

Soon after he took the position with the cemetery company, Charles Beiderbecke discovered that telling a jazz fan he was Bix's brother invariably caused a serious interruption in his work schedule. The revelation was particularly overwhelming to visitors when they learned they were taken to Bix Beiderbecke's grave by Bix Beiderbecke. Charles' nickname is "Bix." After introducing himself, he'd spend hours talking about his fabulous brother, and the Bix admirers also usually wanted to go into the Beiderbecke home to listen to his records.

"Sometimes, they wanted to stay for days," Charles explains.

Many Requests

In addition to the pilgrimages which still are made to Bix's grave 20 years after his death, the Beiderbecks also frequently receive requests for details of Bix's life from music lovers and students who are writing theses on jazz history.

One woman wrote to ask what color Bix's eyes were, and another said she is in love with him, although he's dead and she had never known him. The chief of police in Davenport recently received letter requesting information on the Beiderbecke family, and the police, who apparently feel the most appropriate time for them to perform all official duties is after dark, called on the Beiderbecks in the middle of the night to deliver the letter.

The family also receives from anonymous sources clippings of articles about Bix that appear from time to time in newspapers and magazines, and they have been given records of his compositions. This interest in Bix and his ca-

reer continues because he was one of the most talented and colorful figures in the history of American music. With a fanaticism that has become legendary, he dedicated his entire life to music.

Bing Crosby, who was one of the famed Whiteman Rhythm Boys when Bix was in the Paul Whiteman orchestra in the late 1920s, says he believes Bix was the most musically-gifted man of his generation.

Everything he ever played on either instrument (piano and cornet) was always in excellent taste," Crosby said, "and when he took a chorus it always was well-routed and intelligently constructed.

Humorous Side

"I think some of his choruses showed great humorous insight, although this may seem a novel description of what he played. Of course, he played many beautiful phrases and figures, but there were many times I heard him play things that indicated to me he was exploring with humorous and picturesque sound."

"Bix was the possessor of a sly sense of humor, and although it is difficult to look back some 20 years and recall any specific demonstrations of this, I can remember the pleasure he used to get out of some delicate ribs on other members of the band and on me."

"I roomed with him a great deal of the time, notably at the Belvedere hotel in New York, when we were working that city with the band. In those days I had a preference, even as now, for loud clothing and extravagant neckties, sweaters, plus-fours, and golf hose, and this used to amuse Bix."

Odd Clothing

"Anytime he was up in Harlem, which was often, he used to pick up apparel indigenous to the area and a little extravagant for metropolitan New York, and bring it home for me, and many times I was crazy enough to wear it."

Leon Bix Beiderbecke was born in Davenport on March 10, 1903, and lost little time as a non-musician. Without any aid, he began picking out tunes on the piano when he was only 3 years old. His mother, who now lives in an apartment in the Mississippi hotel in Davenport, was delighted and decided to engage a music teacher.

She feared, rightly enough, that he never would be interested in reading music, and since she hoped

he would become a concert pianist, an inability to follow a score would be an obvious handicap.

Teacher Gave Up

A music teacher was engaged, but he soon gave up, claiming he was unable to teach Bix anything. He said he couldn't tell whether Bix practiced or whether he played by note or by ear, because after Bix heard a melody once, he was able to play it perfectly.

This episode ended the Beider-

becke's hopes that Bix would learn music. He took no cornet lessons, and his heavy reliance on the horn's third valve made his fingering of the instrument unorthodox.

Charles Beiderbecke never was convinced Bix needed any instruction in music. He had been amazed by his younger brother's talent as a pianist, and when Bix took up the cornet, Charles decided to find out if he had any musical ability. He bought a saxophone, and struggled to learn to play it.

Learned Quickly

One day while he was practicing without any encouraging results, Bix asked if he could "see" the instrument. He examined it thoughtfully for a moment, and was playing tunes on it within a half an hour. Charles never again tried to play any instrument.

If Bix had any teachers, they

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No Longer A 'Character,' Russell 'Glad To Be Alive'

Boston—"I'm glad to be alive, and I intend to stay alive and playing for a long while," said Pee Wee Russell, now recovered from his near fatal illness. No longer the mildly vague "character" of jazz lore, Charles Ellsworth Russell is fiercely proud of his new band and is determined to keep it together as long as he can.

The combo, an unusual admixture of eclectic styles, is already a remarkably well-integrated unit, personally as well as musically, though it's been together only a few weeks.

Fresher

It demonstrated during its recent Storyville date here that Dixieland needn't be limited to static, repetitive figures over a prematurely semibreve beat.

One reason for the life in this band is the mutual respect with which its members regard each other and the firm feeling of loyalty all of the sidemen have toward Pee Wee.

The second reason concerns what Pee Wee refers to as "the kiddies," at whom he tries to wave the applause after each number, mumbling, "they're the ones." Ruby Braff, trumpet; Ephie Resnick, trombone and Kenny John, drums are all in their early 20s and are oriented in all forms of jazz.

Good Approach

As a result, they bring to the combination of Pee Wee and vet-



Pee Wee Russell

er pianist Red Richards a constantly stimulating and flexible ap-

Varied Favorites

The range of Ephie's playing capacity is indicated by his tastes, his favorite trombonists being Jack Teagarden, J. J. Johnson, Vic Dickenson and particularly, Willie Dennis of the Lennie Tristano group.

As it works out, the "kiddies" and Pee Wee have met halfway and the result is a swinging band that makes *Muskrat Ramble* sound as if Pres were the invisible seventh man on the stand.

—Nat Hentoff

Ray 'Hates To Hear Self Sing'

By Ted Hallock

Portland, Ore.—Johnnie Ray returned home for a whirlwind five-day visit, buckled rain, snow, Jimmy Stewart, Ethel Waters, the Juilliard string quartet, and a steamboat race down the Columbia, and still emerged the victor—a triumph attested to by the presence of several thousand screaming teenagers everywhere he went.

He went more than somewhat. Even to bed occasionally, when personal appearances allowed.

The guy is many things. Untouched and hard. Naive and wise. All at once. He means what he says, but says different things to different people.

God Helped

He told a mildly-drunk audience of newspaper, agency, and radio men at the Press club of Oregon, when asked how it felt to have become an overnight success, "I just feel like God picked me up in his arms and said 'Johnnie Ray, I love you,' and then he kissed me." He told Franklin high students the same thing, tears streaming from his eyes. Everyone was very quiet.

He told me, later, when asked how long he thought fame would bless him, that "it isn't talent that will keep me up . . . if I stay up. It'll be planning." So he's emotional and a businessman, at the same time. He can talk with a deadpan cooler than George Raft's while

gunning Dick Powell.

Columbia's Portland rep told me he was worn out watching Ray. Johnnie writhes, goes into jaw contortions short of dislocation, snaps his fingers, closes his eyes, and enters another world where at least one of the rewards is money.

Looks Young

He looks younger than his saddle-shoe clientele. Much younger than 25. He makes no bones about wearing his hearing aid, seems to catch most any average conversation with it.

Johnnie doesn't like his records,

his style, or his voice. He hates to listen to himself, only listens to record "takes" because "somebody has to." In judging which take should be pressed, Ray judges only phrasing, breathing, and flat notes. "I listen objectively. Actually, listening for flat notes is ridiculous because I sing flat four places on *Cry*, and not on purpose."

Asked about the popularity of the tortured-shout school of singing which, seemingly, he has created, he said, "I can't really comment. I sing as I feel. The others maybe are trying to sing like me."



Portland, Ore.—Johnnie Ray, about whom you can read more fascinating details in the accompanying story by Ted Hallock, here hugs his parents, Mr. and Mrs. Elmer C. Ray, during a recent visit back to his home state of Oregon.

Evelyn Okays



Chicago—Evelyn Knight, during her stay at the Palmer House's Empire room, cut four sides for Decca with the band of Eddie O'Neal. Piano man O'Neal, shown with Evelyn above, was accompanist for Dorothy Shay before taking over at the Palmer House two years ago. Though Miss Knight admits hesitation about recording with an untried group, she was enthusiastic about the sides they produced.

On The Level

Emge Flips Over New Jazz Harmonica Player

By CHARLES EMGE

Hollywood—Something new, important, and good in music happened at Gene Norman's Pasadena Civic auditorium concert of Feb. 2. What happened was that Norman uncovered a young and virtually unknown musician who might well turn out to be the biggest find of the year—and maybe several years.

His name is Les Thompson and he plays—steady, now, steady!—the harmonica!

Caused Laughs

Advance announcements that the "special added attraction" on a bill featuring Billy Eckstine, Helen Humes, and a band comprised of Wardell Gray, Dexter Gordon, Conte Candoli, Bobby Tucker, Chico Hamilton, and Don Bagley, would be a harmonica player had caused plenty of amusement. And more than one reporter drove out to Pasadena with the idea that it would provide a subject for satire. But the laughs were on the reporters who went out with such ideas.

Thompson, who plays standard four-octave chromatic attached to an electrical amplifier which he built himself, didn't have to play more than a few bars before criti-

cal listeners were sitting up in their seats with amazement.

Varied Duties

He performed with the band, as featured soloist against improvised backgrounds, and also in interesting ensemble effects with the two tenors and trumpet. His offerings included a modern interpretation of one pop number (*Just You, Just Me*), and his own treatment of *A Train and Robbins Nest*.

His approach is somewhat like that of Shearing in that he establishes and maintains firm melodic contact, highly flavored with bop influences—even bop clichés, of course—which is not surprising inasmuch as Thompson learned everything he knows about music by listening to records and practicing on his harmonica.

More

But aside from the novelty interest embodied in his instrument, this

Columbia Starts Action To Break Bootleggers' Backs

New York—The beginning of the end of the pirate record era may at last be in sight. The turning point seemed to have arrived when Columbia records and Louis Armstrong filed an action in the New York supreme court Jan. 29 against Paradox industries and its president, Dante Bollettino.

Columbia and Armstrong based their complaint on the release, on Bollettino's now-notorious Jolly Roger pirate label, of six discs dubbed or re-recorded entirely from records made by Armstrong for Columbia between 1925 and 1932.

Wrongful Use

The complaint charges that the action involved wrongful taking of property and unfair competition; Armstrong also complained that his name and picture were used without his consent.

Bulletin

New York—As *Down Beat* went to press, it was learned that the New York supreme court has awarded Louis Armstrong \$1,000 damages and a permanent injunction against Paradox industries in his suit against the record bootleggers. Columbia records waived its demand for damages and an accounting of profits, but Paradox must turn over all Armstrong masters for destruction.

At a press conference the day after the suit was instituted the whole bootleg problem was discussed at length by Columbia president Jim Conkling, attorney Norman Adler, and jazz expert George Avakian.

Conkling pointed out that there was a precedent for the present action inasmuch as the court recently stopped the unauthorized off-the-air recordings of some Metropolitan Opera broadcasts. He said that the court would be asked to grant a temporary injunction pending trial of the Armstrong case.

Opposing Openly

"This pirate situation has reached unheard-of proportions," said Conkling. "It's been operating for the last year openly, not bashfully. Bollettino uses the name of a pirate flag as the actual name of his label, as if he's proud to be invading our property rights."

Conkling admitted that counterfeiting, in which the original label is forged as well as the music, is a misdemeanor while pirating, technically, is not; but both he and the attorney felt they had a strong enough case to break the bootleg market for good.

He also claimed that the attitude represented by the *Record Changer*, collectors' magazine that claimed the pirate labels satisfied a demand which the major companies were not filling, is not valid.

Mostly Out Now

Columbia, he pointed out, might have been slow in reissuing some of the jazz classics, because of the months of research created by quality problems, copyrights, and other details, but by now a large proportion of the pirated material is available again on the original label.

Avakian said that three Bix Beiderbecke LPs were in work and would be made available soon.

It was pointed out that many other artists, notably Duke Ellington, as well as one other major label, RCA Victor, had suffered heavily not only from Jolly Roger's operations but also from the machinations of Sam Meltzer's Blue Ace and other labels.

Conkling and Adler replied that no other artist or company had joined them in this action, but that Columbia and Armstrong jointly seemed to have the most watertight case.

Blue Note Buys 'Different' Act

Chicago—The French act known as Les Mains d'Yves Joly has been set for a date at the Blue Note opening tonight, Feb. 22.

Joly's act, in which the performers enact dramatic sketches solely through the use of their hands, employs for aural assistance such records as *Jack the Bellboy*, *Central Avenue Breakdown*, and *Concerto for Trumpet*.

No Cigar

Farlow Finds Familiar Face

New York—It happened when the Red Norvo trio appeared in a night club sequence on the *Crime Syndicated TV show*.

A number of slot machines were placed in the studio for use as props. Inevitably, the cast started to try them out. Guitarist Tal Farlow soon found himself down to his last nickel.

He turned to a stranger who had been standing by watching him—a bespectacled man who looked vaguely familiar—and said: "Hey, have you got change for a quarter?"

The stranger didn't give him change but advised him to "kick the machine."

Later Tal observed that the man he had asked to assist him in continuing his gambling was the moderator on the program, a man who has become nationally famous through his campaign against crime and gambling—chap by the name of Rudolph Halley!

The Simple Life



Oscar's Little Crew That Was



San Francisco—Oscar Pettiford's touring jazz group, while Oscar was still with them, is shown above near the front lines around Changi, Korea. Left to right, standing, are Colonel Moore of the 10th Corps, Pettiford, Skeeter Best, Howard McGhee, and J. J. Johnson. Charlie Rice and Rudy Williams are kneeling down front. Ralph Gleason gets McGhee's story on the overseas fracas which sent Pettiford home early in the accompanying story.

a nine o'clock plane so we had to make a long trip by truck because he wouldn't make it," McGhee said. "He didn't want to go to bed at night, just sit up and juice."

"Up in Northern Japan he disappeared and missed a show. They didn't want us to go on, but I didn't want that on my name and the other guys', so we made it without him. He sneaked out of the military quarters and went 25 miles away and called up for the bus to wait."

"He missed two shows and part of the third and when we got back to Tokyo there was a report on the whole thing. GHQ had it. He had the idea I was trying to get the band, but we all had individual contracts with USO and we all had a job to do."

Kept Him

"In Tokyo they asked us did we want to make it with him or send him home then. He was there and the organization needed a bass, so we said he should stay."

"We were taxiing across the air strip in Okinawa when the beef happened. Oscar said he was in the wrong before he got off the plane. We waited two days in the Philippines for Best and they sent Oscar home. He stayed eight days in Honolulu and the MPs told him to go on."

"We had a meeting in the Philippines and gave Best the band; J. J. did the talking for us, I emceed the shows, and Rudy handled the setup. Rice had enough to do with his drums."

Sorry It Happened

"I'm really sorry it had to happen. We were a test group and it's too bad something like this happened. Oscar just drinks too much, he likes to socialize, and he has a terrible temper. It's odd that he laid over in Frisco until the day before we got here."

"And as for the responsibilities of a leader, he had it all explained to him before we started and he was paid extra for it. It was hard on all of us. It's a rough place and cold. Many times we played with our gloves on. But the GIs love music and they don't get enough of it."

"And as for the medals and the letters. Well, we all got them."

Aspen, Colo.—Gentleman above, one Joe Marsala (whose relationship to the clarinet-playing New Yorker is being well hidden at the moment), penned the tune that served as theme song for the winter sports carnival held here recently. Song, named *Winterskol* after the carnival, was introduced by Gordon Dooley, Denver bandleader, Jan. 26 at the opening of the festivities. Joe has been spending some time in Aspen, which was not long ago transformed from a ghost town into a resort and cultural center.

You Don't Need Hit Record To Be Successful, Says Maxine Sullivan

By NAT HENTOFF

Boston—"It's a drag. A real drag," said Maxine Sullivan. "This business of people asking you what your latest record is. Too much importance has been placed on the hit record. There are a lot of performers working all the time who haven't had a hit in years—or ever, for that matter."

Maxine, none of whose later records ever equalled the million and more sales of *Loch Lomond*, is an excellent example of her thesis.

In Boston

The perpetual gamin recently finished a week at the Hi-Hat here, and in the last few months has been featured at the Band Box in Chicago, the Club Maryland in Washington, and night clubs in Denver, Miami, and Detroit.

Maxine, moreover, leaves New York Feb. 10 for a month's tour of England. Judging from the unreserved English welcome she received last trip, she may stay longer.

Different Thing

"For one thing," Maxine continued her analysis, "working club dates and theaters is vastly different from making it in a recording studio. I've seen people cluster into a night club to catch a recording star and they listen, bewildered, for those big violin sections and artificial effects that were on the records, but aren't in front of their ears."

"All these new record sensations will have to learn the challenges and rewards involved in adapting your work to always changing audiences and backgrounds."

"I remember my first tour in 1939, right after *Loch Lomond*. I started from New York with full, intricate arrangements for large orchestra and by the time we wound up in Oakland, Calif., I was backed by a five-piece band in the pit. In between I played with all kinds of groups and learned an awful lot."

Forgetful

"Then too, what bookers and club owners often forget is that there is an enormous amount of material which people enjoy hearing in clubs, but which will never attract the mass record market."

Here again Maxine illustrates her point pointedly. Her sets at the Hi-Hat were vividly varied. A characteristic one opened with *Surprise Party*, modulated to a standard like *World on a String*; then a wittily and expertly delivered calypso, followed by the lodestone, *Loch Lomond*. The set ended with a folk song, *If I Had a Ribbon Bow*, sung with tenderness and unpretentiousness. The encore was the urban folk tune, *Ace in the Hole*.

Maxine projects this variegated sound pattern with a warmth and



Maxine Sullivan

ease that establishes a direct rapport with her audience that few other vocalists can equal. It also almost strains credibility that so youthful looking a performer can be the mother of a 24-year-old-son, Cpl. Orville Williams of the army medical detachment at Fort Lewis, Wash.

All Musicians' Singers

Both Maxine's honest good spirits on the stand and the harmonic delights of her scat interpolations brought Ella to ear. "Well," said Maxine, "Ella, Billie, Sarah, and I all started as musicians' singers. We knew we had to prove ourselves to the men working with us. That's why we all know harmony and are able to experiment, play with the melody and not rely on ready-made tricks."

Asked whom she liked among the popular singers, Maxine answered, "I admire Mindy Carson most among the new ones, and I've always enjoyed Margaret Whiting, Kay Starr, and Dinah Washington. But with most of the current record-built crop, it's hard to tell whether they can really sing without their gimmicks. I'd have to hear them on club dates first. Without echo chambers and French horns. You know, just the voice."

Embers Garners Erroll

New York—Erroll Garner's trio opened a five-week booking at the Embers on Feb. 22.

Roy C. Knapp

SCHOOL OF PERCUSSION

"The Cradle of Celebrated Drummers"

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Top Tunes

Listed alphabetically and not in the order of their popularity are the 25 top tunes of the last two weeks, on the radio and in record and sheet music sales. An asterisk after a title denotes a newcomer not listed in the last issue.

Sidemen Switches

Louis Armstrong: Marty Napoleon, piano, for Joe Sullivan . . . Muggsy Spanier: Jack Condon, piano, for Floyd Bean . . . Ray McKinley: Dale Nunnally, vocals, for Terry Lane.

Elliot Lawrence: Larry Leight, trumpet and French horn, for Johnny Mandel, and Charlie Panely, trumpet, for Red Rodney . . . Lester Young: Gene Ramey, bass, for Aaron Bell, and Wynton Kelly, piano, for John Lewis . . . Perez Prado: Marty Flax, baritone, for Dave Krutler.

Woody Herman: Red Kelly, bass, for Red Wooten . . . Hal McIntyre: John Pellicane, tenor, and Kookie Norwood, piano, out . . . Tex Beneke: Gene Allen, baritone, for Murray Allen; John Murtaugh, tenor, for Don Creteil; Bob Brookmeyer, piano, for Lou Pagani, and Frank Mayne, tenor, for Johnny Hayes.

Louis Prima: Phil Arabia, drums, for Ronnie Bedford; Toby Tenet, baritone, for Rudy Pech, and Ralph Wert, piano, for Bob Cavanaugh . . . Ted Lewis: Al Verst, alto, for Bill Pappas; Andy DiBiase, tenor, for Charlie Paley; Wayne Allen, trumpet, for Leo King, and Mitchell King, drums, for

A Garden in the Rain
A Kiss to Build a Dream On
Anytime
Because of You
Be My Life's Companion*

Bermuda
Blue Tango
Charmaine
Cold, Cold Heart
Cry

Dance Me Loose
Domino
Down Yonder
It's No Sin
I Wanna Love You*

Jealousy
Please, Mr. Sun*

Shrimp Boats
Slow Poke
Tell Me Why
The Little White Cloud That Cried

Tiger Rag
Tulips and Heather*

Undecided
Unforgettable

Manhattan Televi-point

By Rio A. Nicoll

INCIDENTAL IN-TEL-GENCE: Latest news story to come out of a TV studio is the play being given by a pair of fresh popular muzos—*The King and Cindy Lee*—by WPIX staff musician Don Costa, and Jerry Baker of the same network. Both have been recorded on King label, but *The King* is catching on so quickly that *Vistor* is releasing it with the vocal by Danny Schell and Hugo Winterhalter directing . . . While still on the subject of writing music, amateur tuners are complaining that not only is it difficult to make a hit on *Songs for Sale*, but would-be composers are sometimes made to wait as long as a year for answers to their applications. One of radio's oldest favorite teams, Breon and de Rose, are said to be returning to their natural habitat, NBC, only this time it will be via video . . . A television show that really does try to give young talent a break is Fred Robbins' *Talent Shop* on DuMont; if interested, contact Robbins at WABD, try watching the show first.

VESTPOCKET VIEWING: WABD celebrated its 100th performance of *Rock Around the Clock* Broadcast by surrounding him with a star-studded cast, among which were Ray Anthony, Gene Krupa, Judy Lynn, and Buddy DeFranco . . . Mel Torme's dramatic debut has been postponed indefinitely due to studio red tape.

Art Hodes Crew To Chi Silhouette

Chicago—Art Hodes began a month-long date at the Silhouette here on Feb. 15, taking over the bandstand from Herbie Fields, who headed for Denver.

Fields returns to the club at the end of Hodes' month, however, for another extended stay.

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Peterson Still Seeks Guitarist

Hollywood — Oscar Peterson, Down Beat poll winner who has been playing his first intercity date here at the Tiffany club with something more than assistance from bassist Ray Brown, still plans to add a guitar.

Norm Granz, who personally pilots Peterson's affairs, says:

"Brown is great, and Oscar doesn't actually need anyone to work with him, but the idea of a trio is easier to sell. And after Oscar's records made with Barney Kessel come out, there will be a genuine demand. We're going to try to get Barney."

Barney, too busy with radio and studio work to move into his rightful place as one of the great modern jazz guitarists of the day, told Down Beat:

"I'd sure like to go with Oscar and Ray, but I just don't see how I can right now."

Pepper Spices Offering At Surf



(Photo by Dave Fall)

Hollywood—Art Pepper, alto man who took first place in the Beat's 1951 poll, launched his new quartet at L.A.'s Surf club recently. Unit is hailed by modernists (Down Beat, Feb. 22) as the most musically refreshing new group on the coast since Dave Brubeck's. With this issue's Scanning subject are Hampton Hawes, piano; Joe Morello, bass, and Larry Bunker, drums and vibes.

Every issue of Down Beat contains from 20 to 30 interesting articles, features and departments.

Down Beat covers the music news from coast to coast and is read around the world.

Scanning

By DICK BOCK

Los Angeles—This year may well prove to be the most important one yet in the career of Art Pepper. His recent exit from the Kenton fold to form his own quartet is focusing much attention on this important modernist, who from the first has been completely engrossed with jazz and has never considered any other approach in music.

Raised in Garden City, a small city near Los Angeles, Art left high school in his senior year to join Gus Arnhem's band in San Diego. That was early in 1943. Later in the year he wound up in Los Angeles, where he found sympathetic ears and real comradeship in Dexter Gordon and Lee Young. He joined their small combo, which then included an amazing young bassist named Charlie Mingus.

Helped Ideas

The free association of ideas among these musicians helped considerably to guide Art into the

relaxed conception that is evident in his playing today.

He next worked with the great Benny Carter band of that period. When a tour of the south was lined up for the crew, however, Carter and Pepper both realized how much hardship the color line would work on both sides, so it was decided not to risk the inevitable trouble and heartbreak.

To Kenton

Carlos Gastel at that time was managing both Carter and Stan Kenton; through his efforts Art was hired by Stan late in 1943. It was during this period with Stan that he played his first recorded solo on *Harlem Folk Dance*, one of the band's early Capitol releases.

Art was drafted into the army in February of 1944 and shipped overseas. While in London he played a few jazz concerts, was guest starred with Ted Heath's orchestra, and did some broadcasts over the BBC. During the three-year period Art spent in the army overseas, the startling development that was taking place in jazz was completely hidden from his view. He was released from service in May of 1946 and had yet to hear Charlie Parker or Dizzy or, for that matter, any of the new sound jazz stars that were revolutionizing contemporary jazz.

Never Studied Pres

He had never paid the least bit of attention to Lester Young, and as he recalls it, Louis Jordan was his current idol on alto. Upon hearing Parker he wanted to throw over all of the past; as a result he became very depressed because he couldn't grasp the change fast enough.

Then came the long battle of transformation to a radically new style coming right at the time when playing jobs were particularly scarce. He found no work for a year and a half, spending his time in mastering the new sounds and directions.

Back to Stan

During this unusually dark period Art took odd jobs, anything he could find to support his wife Patti and their little daughter. Then in the summer of 1947 he rejoined Stan Kenton at Balboa Beach. He now came into the band with a positive style to offer, startingly modern in conception.

Up until the formation of his new group, early this year, Art has been a featured soloist with both the Kenton dance band and the enlarged "Innovations" orchestra. Just 26, he has earned an enviable reputation and large following as one of the most consistent of the modern jazzmen.

Portland Op Goes All Out On Jazz

Portland, Ore.—Bill McClelland's Rhythm room picks up the cudgel. Where Fred Baker's Ozark laid a consistent series of bombs, McClelland feels that the "spend a buck to, etc." adage is the only solution. So, forthwith, Bill has set the strongest series of big-money name dates this town has ever seen.

In a room with maximum night capacity of 220, he's booked Oscar Peterson for a week starting March 6 (accompanied by bassist Ray Brown); the George Shearing five for a May 5 week, with week stands by Charlie Parker, Dizzy Gillespie, and Art Tatum to follow. And all this at a top cover of \$2.

It's the town's first longtime experiment with bop. Incense is being burned that it won't be the last.

Ted Hallcock

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Stan Kenton, Pro And Con

(Jumped from Page 1)

and of how justifiable they may be. Stan will talk around in circles for hours about these and allied subjects. After you have come out of the spin you still won't really know the answer, but you will have had a damned interesting conversation.

Some Views Worthless

There is a segment of opinion in the music business, especially around Tin Pan Alley, where the opinions expressed are based more on ignorance and illiteracy than on thoughtful analysis. We can dismiss as worthless the views of those who shrug off Kenton's music with such comments as "Them crazy modern sounds; that guy goes too far out; who does he think he is, Stravinsky?" etc.

But we cannot as easily reject the opinions of musicians, based on a sound knowledge of music and a sincere interest in its advancement. Among them, there is a sharp divergence of opinion on the value of Kenton's contributions.

Recently I went to enormous trouble and absolutely no expense to plough through some 65 *Blindfold Tests* in search of every comment ever made by a blindfoldee regarding a Kenton record. The exploration brought startling results. Most of the comments consisted either of mild praise, apathy, or outright condemnation. The records were typical Kenton items of all kinds and the critics a diverse bunch of noted jazzmen and singers.

Favorable Comments

Of the comments that were unreservedly enthusiastic, a number were made several years ago with reference to some of Stan's more swinging efforts. "Kenton got off the Lunceford kick and loosened up," commented Dave Tough. "I like this (1946) band very much." And Ray McKinley, in 1947, said, "He always manages to get a nice balance and continuity to the arrangements."

Terry Gibbs declared: "I didn't like Kenton's first band, but the strings at the concert sold me. I dig him now."

Chubby Jackson, speaking of *Theme to the West*, said, "highly dramatic, very emotional; sounded like moving picture music . . . four stars."

Neal Hefti admitted he was prejudiced: "I know this is Stan, and I like everything about him, personally and professionally."

Bird Dug Him

Charlie Parker found *Monotony* "weird" and "marvelous" and gave another four-star rave to *Elegy for Alto*.

Tadd Damron said of Pete Rugolo's *Mirage*: "It was competing with some of the great minds in modern music—'you're going into another field here; you can't judge it as jazz; it's straight music'"—but ascribed some warmth to it and gave it three stars.

Kenton alumnus Kai Winding declared himself "very impressed by what Stan and this band (1950) are doing, the use of strings and the whole range of musical ideas."

The above few comments are the sum total of all the unqualified praise ever heaped on Stan in 5½

Mrs. Cugat Fared Well At Wilton



Hollywood—Lorraine Cugat, the coast's outstanding gal bandleader, didn't make out too well with TV, but she's not giving up. At the close of her video series, Lorraine opened promptly at the head of a crack band of Latin-American swingers at the swank spot of Long Beach, Calif., the Wilton hotel's Sky Room. That's the Wilton's owner, young Bill Tomerlin, taking a hand with the maracas at the left above. And you may recognize the conga drummer as Carlos Vidal, one time Kentonite.

years of blindfold tests. The full essence of each subject's comments was always faithfully reported verbatim.

Other Side

Now let's look at the other side of the picture.

Boyd Raeburn, once considered a contender and contemporary of Stan's in the vanguard of big band jazz, typified the views of many listeners when he complained that "Stan doesn't run the gamut of moods in music. If he just wants excitement, he does it well, but there's no contrast." And Mrs. Raeburn, singer Ginnie Powell, complaining that "Stan has to prove something with every number," added, "I'm afraid he's very serious about a lot of things I think are very funny."

On another double-blindfold, that of Ella Fitzgerald and Ray Brown, who reviewed the Christy-Kenton *Lonely Woman*, Ella said, "This is over-arranged; there's so much happening you can't tell whether it's the melody or what." Added Ray, "They could have let her sing it. It sounds like she's acting."

Goodman Not Enthused
Benny Goodman, puzzled by *Monotony* and inclined to view it as music for "some sort of exotic dancing," said he didn't think it was progressive and was quite sure it wasn't jazz. "I think it's a fair composition, period."

Charlie Barnet: "After hearing this (*Somnambulism*) I can understand why people put the band down. I'll give it one star, and I wouldn't even give it that except that Safranski is on it."

Tex Beneke: "I don't like that type of thing (*Thermopelae*) at all. A lot of discordant sounds. You've got to cock your head to make it fit."

Shep Fields?

Allen Eager, of an early Kenton-and-saxes-only opus: "Could that be Shep Fields? Those saxes are so sweet and sugary—it's horrible!"

Billie Holiday, on a Christy-Kenton side: "This is just fair;

the band and the singing, all fair, didn't move me."

Joe Bushkin, on the Kenton-Cole Jambo: "Sounds like a 96-bar ending on *The Peanut Vendor*. You wait for something, and nothing happens."

Flip Phillips summed up his feelings about what he called "the usual Stan Kenton sound" by describing it in three significant words: "Happy New Year!" And Bill Harris, horrified by Maynard Ferguson, said "Give this minus four stars!"

Tristano School

The Tristano school of musicians, who might be expected to look benignly on anything attempting to take music forward, are predominantly anti-Kenton. Typical views are Lee Konitz's "Most of Kenton's records are overloaded with things done for effect's sake" (but Konitz reserved a rave for Art Pepper); and Tristano's comment on the Bill Russo *Solitaire*: "The schmaltzy melody leaves me apathetic. Arrangement is a little clumsy; mostly vertical writing." But very professionally executed, he added.

Norman Granz: "This could have been a real swinging band; but as Stan is verbose, his band is the same way. This band cheats; it uses gimmicks and advertising slogans. If you have a musical idea you sell it on its own merits; you don't press agent it with a lot of loud talk."

Arrangers Talk

Of the arrangers I have either blindfolded or talked to on open-eyed occasions about Kenton, the general view seems to mix respect for Kenton's attempt to accomplish something with regret at his failure to achieve it.

Typical is Billy Strayhorn's comment: "Kenton is trying to do a very wonderful thing with his

band, but becomes too frantic about the whole thing; everything is a do-or-die struggle. There's no looseness, which I think is one of the great ingredients of all good jazz."

Most of Duke Ellington's comments to me on Stan Kenton have been off the record, and would not be printable even if their publication were sanctioned. But Duke, who says he "never makes uncomplimentary remarks" for public consumption, approved heartily of *Artistry in Percussion* while under the impression that Shelly Manne might be Gene Krupa.

Should Get Credit'

Ralph Burns is another who feels that Kenton should be given credit because "at least he tries, when everybody else has given up trying." He considers *Mirage* "one of the few things" that have really thrilled him in Kentonia, claims that many of Stan's recordings must be judged according to classical standards, and tends to prefer such things as Shorty Rogers' arrangements for the non-concert band.

Burns sums up Stan by pointing out that "he's done so much good and so much harm at the same time. It's a lot of noise, but at least he's making a lot of noise for music."

Sy Oliver, after observing that "Stan Kenton stands for flashy sensationalism," promptly swallowed his own tongue by giving a four-star rave to *Dynaflow* under the impression that it was a Les Brown record.

Eddie Sauter says: "It's hard to say whether Kenton is accomplishing anything. They aren't doing anything original, spectacular or new. Even Bob Graettinger, who seems to be the most daring of his writers, doesn't do anything practicing concert composers couldn't do."

Nothing 'Progressive'

"I don't think this music is progressive; as to whether it's jazz, it's nobody's prerogative to say what is and isn't jazz. Whether it's music is an altogether different question. A lot of it is pretentious as hell, and to make a categorical statement, I wouldn't say it should be classed as the No. 1 band."

Audience Unaware

Another noted arranger, who wished to remain anonymous, observes: "When Kenton plays those pretentious concert pieces, I'll bet 75 percent of his audience hasn't the remotest idea what's going on. They don't even enjoy the music, but they're afraid to let their girl friends or classmates know that

(Turn to Page 19)

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The Hot Box

Clarion Label Started As Dummy Mail Order Setup

By GEORGE HOEFER

New York—Record searchers of a past decade will derive some kicks from a story printed in a recent Sunday New York Times. It was in the form of an interview with Ted Collins, who has been associated with Kate Smith for years in both radio and television. The tale has to do with the origin of Clarion records. What collector didn't come across this label and wonder what gives?

Back in 1928 Collins was a recording manager for the old Columbia company. One assignment called upon him to sell a big order of records to the Chicago home office of Montgomery Ward. Collins recalls it was only a matter of a

few minutes before they gave him an order for a million records.

Took His Time

He didn't want it to look so easy to his superiors, so he wired for more expense money and began killing time wandering around the streets of the Windy city.

A cloudburst overtook him while roaming and he took shelter in a large building which, as the story

would have it, turned out to be Sears Roebuck. The success at MW inspired Collins to look up the record buyer for Sears. In a short interview the ace salesman found himself with another order for a million discs.

This would have knocked out Columbia's New York office but for one little fact. There was an exclusive clause in their contract with Montgomery Ward.

Thought of Angle

Collins headed back to New York and dreamed up an angle to save both deals. He recommended to Columbia that they set up a new recording company named Clarion and put out sides with dummy artist's titles. For instance, two of the artists recording for Clarion were Fred Mater and Ruth Brown. Many of Sears' customers thought the two above voices bore a close resemblance to Rudy Vallee and Kate Smith, but they bought them. They were pressed from the same masters as were these two singers' records on sale at Ward's.

Jazz collectors are familiar with

this same trick being used on sides by the Mound City Blue Blowers (Tennessee Music Men) and some Ellington sides.

Everybody seemed to make money, so no one squawked. Collins adds that the payoff came when Ruth Brown got more votes than Kate Smith in popularity polls.

JAZZ MISCELLANY: John Steinier has just released a new LP taken from tapes on the scene of the second Bix Summer Festival. The first session at Squirrel Ashcraft's home was a salute to Jimmy McPartland, who was a non-playing guest. Last summer the get-together honored Doc Evans, who called the tunes and was saluted as a member of the Sons of Bix's.

Future festivals hope to salute other trumpet players in the Bix tradition such a Red Nichols, Andy Secrest, Sterling Rose, Dick Cathcart, Esten Spurrier, and Bobby Hackett. Other than the professionals there were Chicago amateur jazzmen like Jack Howe (clarinet), Joe Halla (guitar), Bill Priestly (cornet, guitar), Howard Kennedy (guitar), Bud Wilson (trombone), Spencer Clark (bass sax and string bass), and others participating.

Steiner is also preparing an LP featuring Bill Priestly alone on two guitars, drums, bass, and trumpet.

Jimmy Keyes, St. Louis pianist,

recently was working around Chi-

ago as a single. He has written and recorded a new jump tune with possibilities called *Rocke-*

ration. His brother Oscar used

to play boogie with Pinetop Smith

in the old days. Jimmy recorded

some piano solos for Decca some

years ago, including *Ocean Waves*,

Jungle Rhapsody, and *Missin' Out*.

Leaves Jazz

Bob Haygood, young pianist who played around Chicago and the University of Illinois some years ago and more recently with Jake Flores and Wingy Manone, has retired from music into the insurance business in Merced, Calif.

Dan Priest, once associated with Signature records and *Jazz* magazine, has a rare item released as a single on Liberty Music Shop's label some years back. Two Cole Porter tunes, *Let's Do It* and *Hot House Rose* sung by Lee Wiley accompanied by Bunny Berigan's orchestra. It was on Liberty 297.

COLLECTORS CATALOG: Ted Halleck, Down Beat writer located at 3738 S.W. Council Crest drive, Portland 1, Ore., will trade Louis Okeh, Bessie Smith, Columbia, Bix, bop, and Castle Jazz band records for the following records: anything by Sonny Burke on purple Okeh label, Sam Donahue on purple Okeh and Bluebird, Sonny Dunham on Bluebird, and Jimmie Lunceford on Columbia.

John Currall, 21 Icknield Way, Ickleford, Hitchin, Hertfordshire, England. Wishes an American correspondent about 22 years of age interested in Parker, Kenton, Her- man, and Gillespie.

John Porchawka, 4165 Laval avenue, Montreal 18, Quebec, Canada. A young lad that would like to write someone sharing his interest in early blues and the present day progressive music.

Dixie Fan

Gerard Conte, Saint-Hilaire-Des-Loges, France. A member of the Hot Club of France who would like to correspond with American jazz fans who go for Dixie and New Orleans music. He is particularly interested in records, pictures, articles, and data pertaining to the beginning of jazz history.

Hans Rosabach, Oberlahnstein/Rhein, Fruehmesser-Strasse 36, French Zone Germany. He likes Kenton, Tristano, Parker, Konitz, Gillespie, and Phil Moore. Wants to have a girl bopper correspond with him.

Wants to Learn

Naomi Sacks, 64 Mountain road, Haifa, Israel. A girl who has never been out of Israel and works as a secretary in a shipping line office. Interested in classical music but would like to correspond with someone in America who could educate her on American jazz.

Anthony Rasa, 1857-63rd street, Brooklyn 4, N.Y. Crazy about jazz from Dixie to bop. Would like to discuss record values with some other collector.

Roberto Padilla, Cervantes 38 Buenos Aires, Argentina. Collects modern drum records. Wishes to exchange views with American drum collector.

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Movie Music

Musical Stenographer To Chaplin Has Quite A Job

By CHARLES EMGE

Hollywood—When we received an announcement here recently stating that Charlie Chaplin, for his forthcoming picture, *LimeLight*, had "written the underscore, a concerto, a ballet, and the words and music for three songs" we decided to do a little investigating. We directed a query on the matter to a contact for Chaplin at the studio where he is working on the picture. Our man was surprisingly cooperative, replying:

"No, Mr. Chaplin neither reads music, writes music, nor plays any musical instrument. (This we knew.) How does he compose? Like this. He sits with a pianist (Ray Rasch) who functions as a kind of musical stenographer.

Description

"Sometimes, as the music comes to him, Charlie will groan and breathe heavily. For one sequence he may say, 'I hear plucking . . . I want something nasty quaint . . . nasty nice, but not disgusting . . . Don't fight me . . . just go along with me . . . Let me be creative; corrections will come later'.

"Meantime, Charlie is humming his themes and occasionally fingering strains on the piano—he's not a schooled pianist but he can find the notes he wants. At first he comes up with unorthodox inharmonious sounds and strange rhythms. But when the volcanic flow of creation is over and Charlie refines the musical outburst by throwing out the impurities, the real gold remains."

Ray Rasch, 30-year-old pianist who is serving for the first time as Charlie's musical stenographer, told us:

Likes Job

"This has been a great thing for me. I've worked all kinds of jobs . . . had jazz combos . . . led hotel bands, and all that. When I was engaged by Chaplin I was working the saloon circuit around L.A. as a single. Playing those cocktail rooms where the customers are apt to want anything from *Irish Eyes Are Smiling* to bits of Debussy, snatches of opera, symphonies—everything. But I managed to keep a modern flavor in my work.

"One night someone who was close to Chaplin heard me and rec-

ommended me for the job with him on this picture. After I had worked with him a little while he said, 'You catch my ideas just the way I want them. I want you to do the whole job—orchestrations and everything.'

Had to Study

Rasch continued, "I'd never written for a large orchestra (45-piece recording orchestra) before so I had to get some books and study up.

"Chaplin is very definitely a creative genius with extraordinary ideas. I think it would merely hamper him if he were a trained musician in the academic sense.

"Of course, the work can get pretty arduous at times. Sometimes I have to do a passage over and over until I get the exact feeling he wants. But working with him has been a great experience."

Many Do Less

So that's how Charlie Chaplin writes music. And for the benefit of any who are amused, may we point out that there are several "composers" of motion picture scores with big reputations working in Hollywood who do considerably less of the actual work on the music for which they get credit than Chaplin does on his.

And they are the ones who scream loudest when we so much as mention the name of an arranger and/or orchestrator in connection with their products.

Movie Music Review

Aaron Slick from Punkin' Crick (Dinah Shore, Alan Young, Robert Merrill, Martha Stewart). The picture is from the old play of the

Met's Merrill Enters The Movies



Hollywood—Aaron Slick from Punkin' Crick, a fabulously successful theatrical cliche, has been turned into a film which is now just off the Paramount lot. Metropolitan opera singer Robert Merrill makes his movie debut in this epic, which is also Dinah Shore's first prominent picture role in many years. In the photo above, Claude Binyon, at the right, is conducting (note his fragrant baton) an all-star quartet of gingers. From the left are Alan Young, Miss Shore, Merrill, and Adele Jergens.

same name, a period piece that has been presented by stock companies and amateur outfits regularly on the cornbelt circuit for years and years. Dinah is the widow whose farm the city slicker (Robert Merrill) tries to grab thinking it's oil land. Alan Young, to whom video audiences will need no introduction, is the shrewd simpleton who outwits the city slicker.

There are 10 songs, by Jay Livingston and Ray Evans, which is at least four too many in view of the fact that they didn't quite connect with a really good ballad for Dinah, nor contrive anything worthy of Met baritone Robert Merrill.

But they have a couple of solid sellers in *Marshmallow Moon*,

which is right out of the barber shop, and a bright little *Gay Nineties* derivative called *I'd Like to*

will be well satisfied.

This reviewer found the picture as a whole very dull screen entertainment, but those who go to movies only for change from TV

Firehouse Five background.

Charlie Shavers played a week at Terrasi's to fill in between the Clayton and Hackett stints.

Baby You. Latter is in the "rag-time jazz" vein that sells so successfully at present and Martha Stewart gives it a real jazzy ride. They missed a beat on not giving the number *Firehouse Five*.

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Soundtrack Siftings

Rosemary Clooney, recently signed by Paramount, is set for top spot in lot's biggest budget musical of 1953, *The Stars Are Singing*, in which Rosie will share billing with Lauritz Melchior and Anna Maria Alberghetti. Anna is the juvenile coloratura who made her U.S. film debut with Bing Crosby in *Here Comes the Bride*. Johnny Clark dubbed vocal for Dewey Martin for scene in *The Big Sky*, forthcoming RKO epic starring Kirk Douglas. Scene is a harmonica duet between Douglas (who did his own vocal) and Martin on the South African folk song, *Brandy, Leave Me Alone*, but studio switched lyrics to *Whiskey, Leave Me Alone*.

Elio Pinza, still waiting for decision on MGM on the picking up of his option, signed for role of Feodor Chaliapin in *Tonight We Sing at 20th-Fox*. It's another biopicfim; this one on concert imprese Sol Hurok.

Sam Morgen, a youngster from Canada who was tabbed to shoot sing for Ralph Mooker in the role of Benny Fields in Fox's soon-to-be released *Betty Hutton* starrer, *Somebody Loves Me*, turned in such a terrific job he's up for bona fide roles at several film lots.

Frank Comstock, arranger who did many of numbers that put Lee Brown band high on list with *Down Beat* poll voters, now a regular on Ray Heindorf's staff at Warner Brothers.

Bing Crosby's recently-completed Paramount opus, which was made under title of *Famous* (it's another story of a songwriter), will be released under a new title, *Just for You*. Reason for switch is that one of songs written for picture by Harry Warren (music) and Lee Robin (lyrics) looks like sure hit and studio wants to cash in on exploitation value. Crosby's co-stars in *Just for You* are Jane Wyman andabel Barrymore.

Patti Page, in L.A. recently for date at Ambassador's Cocoanut Grove, was screened at Warner Brothers. No news yet on outcome.

Billy May's new crew added to list of

bands on Will Cowan's roster of dance band shorts at Universal-International. May was scheduled to report for the recording and shooting in mid February.

Vicente Gomez, top rank Flamenco guitarist stylist, is solo soundtracking the entire background score for the Alex Gottlieb production, *The Fighter*, a forthcoming United Artists release starring Richard Conte and Lee J. Cobb. Film play is from the Jack London story, *The Mexican*.

Los Angeles Band Briefs

Duke Ellington, westcoasting for concert and dance dates, set for two weeks at Oasis starting March 7.

Lawrence Welk, whose first six-month contract at Aragon ballroom ended Jan. 15, signed for another six.

Freddie Slack trio closed long run at Encore room Feb. 11 and moved to California club Mariposa without music. Encore up dickered for return date there for *Red Norvo* in March.

Art Pepper quartet held over at Surf club. Remains until March 7, opening of return engagement at Surf of Dave Brubeck unit.

George Shearing opened a four-week stand at Tiffany club Feb. 21. Billie Holiday, sharing stand with a local trio (not set this deadline) follows. Johnny Hodges penciled in for two weeks starting April 9. Bob Keane, who has been appearing at the Blue Room with a quartet, has been taking it out with a big band on one-niners hereabouts, dropped project to head intermission trio at Palladium last two weeks of Dick Jurgens ran there. Keene trio figured for holdover with Ralph Pinaugan band, which was slated for Palladium starting Feb. 19.

HOLLYWOOD TELENOTES

(Times-PST)

Ginger Smock, girl fiddle fiddler, now a regular feature on KTLA's *Doris Show*, sharing music spotlight with Nappy Lomax's Straw Hat Strutters and accordionist Tony LeVello. (Monday, 8-9 p.m.)

Eddie Truman (piano) heads quartet handling music on KECA-TV's new *Al Jarvis Show*. Has Red Berland, trumpet; Haynes



Isham Jones

Causey, guitar, and Eddie Robertson, bass. Erin O'Brien is featured singer. (Monday through Friday, 8-9 p.m.)

Ivan Dilmer (organ) set to supply music background for Renzo Cesano (The Continental) on his new KNXT (CBS TV network) series. (Tuesdays and Thursdays, 11-11:15 p.m.)

George Bruns (bass) heads trio backing singer Jeanne Gayle on her newly launched KTTV series, *Jeanne's Studio*. Has Bob Morgan, guitar, and Steve Fleets, piano and accordion. Jeanne, a recent Capitol acquisition, is Mrs. Bruns. (Thursday, 10:30-11 p.m.)

'JATP' Europe Tour To Star Fitzgerald

New York—Ella Fitzgerald will probably be starred when Norman Granz's *Jazz at the Philharmonic* makes its long-delayed European tour next fall.

The Hollywood Beat

Isham Jones Bemoaning 'Raw Deal' He Got From 'See You In My Dreams'

By HAL HOLLY

Hollywood—Isham Jones, who was one of the first—and one of the last—of the real big money dance bandleaders (in the palmy days his band was a \$10,000 a week attraction on many dates), is really riled up at the folks at Warner Brothers who made *I'll See You in My Dreams*.

According to Isham, who wrote the music for the picture's title song and three other principal tunes (*The One I Love Belongs to Somebody Else*, *Swinging Down the Lane*, and *It Had to Be You*) in the Gus Kahn biopicfilm, the studio not only failed to give him proper attention but neglected him financially.

Now Settled Down

The veteran bandleader, who has settled down in prosperous retirement with his family in a pleasant home in a choice section near here known as Pacific Palisades, told us during a chat:

"I haven't seen the picture but I understand the only reference to me in the script is something about a 'coal miner who writes music by the lamp on his hat.' Sure I worked in the mines when I was a kid, but I think that crack was just kind of silly."

"However, the main thing I'm sore about is that I had a deal on with 20th Century-Fox to do a picture on my life. When they heard that Warners had secured the screen rights to some of my best songs for this Gus Kahn picture they dropped the idea—so I just lost out all around."

Checked Attorneys

"I don't know whether I've got grounds for a suit or not, but I've requested my attorneys to see what can be done. I didn't get a cent from Warner Brothers on that picture. Even the title and most of the lyrics to *I'll See You in My Dreams* were originally mine. I took it to Gus and he merely made some minor changes. I feel that there ought to be something in this for me somewhere."

Jones retired from the dance band business just prior to World War II.

"I could see what was coming," he says. "Knew the business was bound to fold up under these crazy

taxes, agency commissions, and outlandish costs with which a name bandleader is saddled nowadays. Look—right off the bat he's stuck for 20 percent to booker and personal manager, 10 percent traveling band tax to the union, and 5 percent or something in withholding and social security taxes, not to mention paying a bookkeeper. And on top of all that the payoff to disc jockeys. "I just can't see how anyone would want any part of it."

DOTTED NOTES: January issue of the *Overture*, Local 47's official mag, had name of Joe Venuti on the "Erased from Membership" list, which probably meant nothing more than that Joe forgot to pay his dues . . . Pete Rugolo, engaged on his radio show (*Woman of the Year*, the MBShow starring Bette Davis) the night of the *Down Beat* plaque presentations at Chuck Landis' Tiffany club, couldn't be present to receive his award—so MGM Producer Joe Pasternak, a Rugolo fan, appeared for him and accepted his plaque . . . For those who wonder just where TV fits in with the dance band business, here's an answer: after just two weeks on his new KNBH video series, Harry James' pull on one-neters around here more than doubled. In spots where the band had been drawing around 800 dancers the marks went as high as 1,750. The show, by the way, is steadily improving . . . Vicente Gomez, guitarist here for movie scoring assignment, looked over locations around L.A.'s Olvera street, Latin-American entertainment center, with eye to opening a nity.

BEHIND THE BANDSTAND: Pete Daily and his entire band, who have been sharing the stand at Sardi's with Nappy Lamare's two-beaters, were fired summarily and without the usual two-week notice because Pete showed up late for the job one night. Union said it could give sidemen no protection under such circumstances and that their only recourse would be to file claim for the customary two-weeks salary against Pete. This they declined to do. Incidentally, Pete swears he had not been drinking and that he merely overslept.

Be sure to send *Down Beat* your change of address if you move. List your old address, too. The postoffice will not forward second class mail.

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The Gaffer Passes

They called him the Gaffer. This word, of English origin, is defined by the dictionary as: "an old man; an aged rustic. Originally respectful, later familiar or contemptuous." The book also concedes that the word means "employer, foreman, overseer," which was the sense in which the late Jimmie Lunceford and the boys in his band applied it affectionately to Harold Oxley.

Oxley, who died last month in Hollywood at the age of 54, was one of the few remaining band managers of the old school, a class that began to flourish more than two decades ago, a group that left an indelible imprint upon the music business as we know it today.

The oldtime manager functioned more broadly than his modern counterpart. To begin with, he usually was part owner of the attraction he represented, a practice frowned upon by union rules today, due to abuses of the privilege which cropped up in the industry.

He not only booked the band and negotiated contracts for all of its work, including recording, but he frequently advised the leader on personnel, helped select and buy the arrangements, had a voice in styling, arranged transportation, purchased uniforms and other equipment, collected money and made up the payroll, even found time to institute and supervise promotion and publicity.

Oxley, of Scotch-English descent, was a musician and a former leader when he became associated with Lunceford in the late '20s. The band played dance tours exclusively at first in and around Ohio, eastern Pennsylvania, and northern New York.

Then the Gaffer, whose Scotch temper and English astuteness were to win him respect in the field as a shrewd operator, took it to New York and the stage of the old Lafayette theater in Harlem.

Things began to happen at that point, a recording contract with Decca, an engagement at the famous Cotton club, and the celebrated Lunceford bounce became a byword among myriads of fans, as well as among other musicians. The band prospered, at one point in the '30s owned and operated its own roadhouse in Westchester county.

Other things happened in the '40s. One by one its star sidemen, Sy Oliver, Willie Smith, Trummy Young, and others began to drop out. The band settled down to a twice-yearly one-nighter tour of dance spots from coast to coast, a profitable but tedious routine which probably was a major factor in Lunceford's decision to break off his association with Oxley and sign with a major booking office.

Band biz had long since become big biz. Instead of a single manager, most name bands had a personal manager, a road manager, a booking office, an attorney, an arranger, an auditor, a press agent, several secretaries; in short, a dozen individuals performing duties that in the old days were lumped in a single package and loaded upon the stooped shoulders of one man, a "Gaffer."

But maybe the dance band business would be more flourishing today if we had more Gaffers.

RAGTIME MARCHES ON

NEW NUMBERS

MERRIMAN—A son to Mr. and Mrs. Tom Merriman, Jan. 4 in Dallas. Dad is music director for the Liberty Broadcasting System.

PORCINO—A daughter, Deborah (7 lbs., 8 oz.), to Mr. and Mrs. Al Porcino, Jan. 21 in New York. Dad, former Kenton trumpeter, is now with Elliot Lawrence.

TRACY—A son, Michael Andrew (7 lbs.), to Mr. and Mrs. Jack Tracy, Feb. 1 in Chicago. Dad is *Down Beat* assistant editor.

TIED NOTES

CLARK-MCKINNEY—Buddy Clark, bassist with The Big Band and Ardyth McKinney, Jan. 11 in St. Louis.

DEMSEY-DELANEY—Frank Dempsey and Colleen Delaney, Pittsburgh singer, Jan. 27 in Miami Beach.

GROFE-LAMPTON—Ferde Grofe, composer, and Anna May Lampton, Jan. 12 in Las Vegas.

STEWART-McGUIRE—Cliff Stewart, leader of the San Francisco Boys vocal combo, and Helen McGuire, Jan. 24 in New York.

STRANDT-HARRIS—Les Strandt, jazz organist, and Pat Harris, *Down Beat* staffer, Feb. 10 in Chicago.

FINAL BAR

ALLEN—Dr. Ernest T. Allen, 64, composer, organist, and choirmaster, Jan. 25 in Philadelphia.

BALLARD—Dick Ballard, 40, pianist and accordionist, Jan. 8 in Greeley, Colo.

BIENVENUE—Annette Bienvenne, 36, accordionist and singer, Jan. 7 in Lowell, Mass., as result of injuries suffered in an auto accident.

BLOCH—Mrs. Ethel von Dohlen Bloch, wife of leader Ray Bloch, Jan. 29 in New York.

BOSS—Lester Boss, 27, Milwaukee accordionist, Jan. 30 in an auto accident in Aurora, Ill.

BREDE—William P. Brede, 67, once bandmaster at the old Fox theater in New York, Jan. 25 in Yonkers, N.Y.

DAME—Donald Dame, 34, tenor with the Metropolitan opera, touring production of Die Fledermaus and formerly on the radio program *The American Album of Familiar Music*, Jan. 21 in Lincoln, Nebr.

VOISIN—Rene Voisin, 58, trumpet player with the Boston Symphony for 25 years, Jan. 16 in Boston.

WRIGHT—John Wright, 50, trumpeter and leader, Jan. 24 in Milwaukee.

Chords And Discords

Jazz Is Negro Music, Whites Merely Try To Profit On It: Reader

To the Editors

The bitter truth is too seldom spoken in this confused country of ours—it is the most unpopular habit in the United States. Musically, at least, your magazine gives vague suggestions of it.

Jazz is primarily a Negro art form. If Negro musicians don't live, jazz has a poor chance of living or broadening. The best in swing was created by Negro bands and musicians such as Duke, Lunceford, Count, Hines, Erskine Hawkins, and individuals like Lester Young.

All of this creativeness was crushed under the "white man's" insatiable urge to make money and take credit for everything under the sun. Thus trotting proudly over the ruins came Glenn Miller, Benny Goodman, Barnet, the Dorsey's, and swing died!

Again the art form was given new life when men like Charlie Parker, Diz, Tadd Dameron, John Lewis, Gil Fuller, Miles Davis, and others were given a chance to breathe. Again America's color caste slipped into the picture with Stan Kenton, Ventura, Shearing, Konitz, and any other whites that could assimilate "bop" and could die!

Jazz isn't dead—not by a long shot. It is flourishing in the minds of millions, white, black, and many other colors. But if half the money and encouragement was put behind Negro creators as was and still is put behind white imitators, America could do for jazz what Europe did for symphonic music.

If this cycle keeps up, the Negro musicians will be too frustrated to make another try. All of the deplorable habits of jazzmen can't be laid to this situation, but much of their present physical and men-



FARWELL—Arthur Farwell, 79, composer and sometime music publisher, Jan. 20 in New York.

FRITZSCHE—Herbert K. Fritzsch, 37, oboist, Pittsburgh bandleader, Jan. 22 in an airplane accident in Miami Beach.

HARTMAN—Les Hartman, 50, leader of a band known as the Cornhuskers, recently in Marshalltown, Iowa.

HUGHES—John Claude Hughes, 73, former trumpet player, Jan. 26 in Philadelphia.

MOORE—Howard T. (Bill) Moore, 41, bassist last with Jimmy Ille's Dixie band, Jan. 20 in Chicago.

MUNTZ—Frederick W. Muntz, 76, bassist and organizer of Reading, Pa., Symphony, Jan. 17 in White Plains, N.Y.

OXLEY—Harold F. Oxley, 54, booking agent, Jan. 24 in Hollywood.

SPER—Harry R. Spier, 65, vocal coach, conductor, and pianist, Jan. 20 in New York.

VOISIN—Rene Voisin, 58, trumpet player with the Boston Symphony for 25 years, Jan. 16 in Boston.

WRIGHT—John Wright, 50, trumpeter and leader, Jan. 24 in Milwaukee.

and Sy Oliver's *Rumania, Rumania*, reviewed in your magazine about two months ago, is nowhere to be found. In the case of Sy Oliver's record, no one seems to have even heard of it. And yet you had it in your *What's on Wax* column. When a record shows up there, I figure it's on the shelves.

What is the reason for all this seemingly useless delay? I am sure that I speak not only for myself but for thousands of other record purchasers in the same predicament.

A. Cohen

Coming Of Age?

San Diego

To the Editors:

Down Beat is really growing up! Year by year it is more comprehensive and representative of the popular musician. There is one phase of the business, however, which is rarely if ever covered, and that is the good novelty groups.

There are thousands of musicians like myself who enjoy entertaining and playing. Among them can be counted such musical greats as Dizzy and Louis and many others.

Our little trio, the Krazy-Kats, will do anything for a laugh, but we like good music, too. There are all sorts of small groups whose comedy is very clever and original and not made up of a lot of tired old parodies.

I, for one, would like to see a few lines about some of these cats and perhaps trade a few ideas. The situation could be covered adequately in a small column every other issue.

Rick Fay

Boost Lee Wiley

Toledo, Ohio

To the Editors:

Have read your writeup in the Jan. 11 issue on that wonderfully great artist, Lee Wiley. You are quite correct, Lee does rate that much space—at least, we think so. By "we" I mean a group of office workers here in Toledo who are all for Lee and known as "Operation Lee Wiley."

We are hoping sincerely that Lee will again hit the big time and would like to devote some time and effort in that direction—hence our organization.

Ruth J. Ryan

Welcome Nat

Madison, Wis.

To the Editors:

Orchids to you for procuring Nat Hentoff. This looks like a definite asset to the *Beat* . . .

Stu Faber

Brookline, Mass.

To the Editors:

Just a thank you for finally hiring someone with a sense of good writing and excellent critical commentary—I mean Nat Hentoff . . .

Audrey Schwartz

Moncton, N. B.

To the Editors:

My sincere thanks for Nat Hentoff's articles in the Nov. 16 and Jan. 25 issues on Charlie Mariano and his group. As Hentoff stated, Mariano heads a group at the Melody lounge in Lynn, Mass., and they're great!

We Canadians, especially Maritimers, don't often dig groups like Charlie's (as a matter of fact, never!). So the outfit's wonderful gesture of playing our requests for the gone sounds when we dug them three weeks ago sort of left us full of praise.

Arnold Melanson

If your *Down Beat* subscription expires with this issue, send your renewal today and avoid running the risk of missing a copy.

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Bix Beiderbecke, about whom so many legends have sprung up that his history is approaching the apocryphal, was a real person. Certainly enough so to be fourth from the right in the photo above. With Bix in the Wolverines were drummer Vic Moore, saxist George Johnson, clarinetist Jimmie Horthwell, pianist Dick Voynow (standing), trombonist Albert Gandee, tuba player Wilford (Min) Leibrock, and banjoist Robert Gillette. At the right above is a photo taken in Davenport, Iowa, when Beiderbecke was about 20.



Alicia Armstrong's story on Bix, starting in this issue, reveals some little-known facts about the fabulous cornetist. In this photo above are Mr. and Mrs. Herman Bismark Beiderbecke and, left to right, Charles, Bix, and Mary Louise.



Lucy Ann Polk, top hand singer in the latest Beat poll, was presented her plaque on KTLA's video *Bandstand Revue*, on which she is featured with Les Brown's band. Show's singing emcee, Harry Babbitt, is on the left; Brown at the right.



Although it seemed a trifle inappropriate, it was possible to give Les Paul only one *Down Beat* plaque for winning the guitar crown in the 1951 poll. Master of multiplicity Paul received his award from Paul Weston during Weston's CBS network show. Between

them is Mrs. Paul (Mary Ford) who also appeared on the show. In the photo at the right, Martha Stewart shows her costume for the jazzy takeoff on *Beatrice Kay* which Martha does in the film *Aaron Slick from Punkin' Crick*, reviewed in this issue.



Jazz Off The Record

(Ed. Note: Dizzy Gillespie's solo on Birks Works is the 18th in Down Beat's Jazz off the Record series.)

By BILL RUSSO

Chicago—In the two years that *Jazz off the Record* has been a part of *Down Beat*, a great many of the really important jazzmen have been represented: Charlie Christian, Lester Young, Charlie Parker, Roy Eldridge, Miles Davis, Kai Winding, various of the "Brothers," and Lee Konitz. Looking over this imposing list, there seem to be three serious omissions.

Jimmy Blanton is the first. And here we have a problem. Almost none of Blanton's work is available. Perhaps—and this is very tentative—perhaps some Ellington with Blanton reissues are forthcoming. In the meantime it seems unwise to present a solo that can be seen and not heard.

Louis, Too

The second big man in jazz whose work has yet to appear in these columns is Louis Armstrong. If all goes as planned, though, one of Louis' solos from his *Town Hall Concert* album will be the subject of this column next month.

The third important absentee from *Jazz off the Record* has been Dizzy Gillespie. With the transcription of his solo on *Birks Works* (below), however, Dizzy's name goes off the list.

Two or three attempts have been made in the past to include a Gillespie solo in this series. All met with failure. It seems that some of Dizzy's best recorded work is on tunes published by companies not too happy about extending permission to reproduce improvised solos. It's rather ironic, too. On some of these solos, Dizzy doesn't

Problems

The question of publisher's permission has been one of the big problems holding up a Gillespie transcription. Another problem is the phenomenalism of his playing. First, Diz makes frequent use of his entire range (a good three octaves).

even suggest the original melody.

Key To Solo

Trumpet play as is except for bars 13-19, which may be transposed down an octave.

Clarinet and tenor saxophone play as is.

Alto and baritone saxophones transpose up a perfect fifth except for the two passages enclosed in parentheses, which are to be transposed down a perfect fourth.

Trombone transpose down a major ninth except for bars 13-19, which may be transposed down an octave and a major ninth.

Concert pitch instruments transpose down a major second or down a major ninth.

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Records available: Dee Gee 3600.

taves). Second, the technical difficulty of many of his solos is amazing. And third, the rhythmic complexity of some of his work defies notation, let alone reproduction.

The solo printed below is not one of Gillespie's very best recorded solos. It was recorded fairly recently, and although Dizzy has made a tremendous artistic comeback, this solo isn't quite up to the level of some of his earlier work.

This month's column is experimental from this point on. Instead of printing an analytical commentary, there will be a list of several things to look for in analyzing this solo. This list should help you, the reader, to come to some sound critical conclusions.

Readers Invited

To add a little spice to the process, readers are invited to send in their conclusions. The commentary which I feel shows the most understanding of the technical, emotional, and artistic ingredients of this solo will be presented in the column after next. Dizzy's solo will be printed again so that the commentary can be compared with the best work.

One more thing: although the commentary should be understandable, niceties of writing style, layout, penmanship, etc., will not be considered in the selection of the best work.

To Note

Here are some things to look for in this solo:

(1) Notes of particular harmonic interest.

(2) The length of phrases; in themselves and in comparison with each other.

(3) The range used (both up

'Piano Parade' Is New Tour Gimmick

New York—A new concert package, to be called "Piano Parade," is being set by the Gale office.

Featured keyboarders in the show, which will start a tour after Easter, will include Art Tatum, Erroll Garner, Meade Lux Lewis, and Pete Johnson.

and down): how and where.

(4) Phrase placement in relationship to the contour of the chords: do the phrases follow the two, four, and 12-bar chord formations or are they independent of the chord groupings?

(5) Rhythmic characteristics: is there a predominant note valuation? Are there any unusual rhythm patterns?

(6) Any similarities of any kind in different parts of the solo.

These six hints do not exhaust the possibilities for investigation. They merely give a direction. Now you're on your own.

(Ed. Note: Send comments and questions to Bill Russo, 615 N. LaSalle, Chicago, Ill. Enclose self-addressed, stamped envelope for personal reply.)

DeFranco Set For TV Bow

New York—Buddy DeFranco will organize his new big band in mid-March. Outfit's first appearance will be on the *Kate Smith* TV show, which has virtually taken the place of the defunct *Cavalcade of Bands* as an orchestra showcase.

Until he reorganizes, Buddy will freelance as a single. He opened Feb. 7 on 52nd St. in New York.

Eckstine Arranger Scores For Decca

New York—Gerald Valentine, the arranger who acted as music director for Billy Eckstine's band and scored such backgrounds as *Prisoner of Love* for Mr. B., reappeared here recently as arranger on a Joe Medlin date at Decca's.

Medlin, a ballad singer, was previously with Atlantic records and has now signed for Decca's rhythm-and-blues roster.

Dizzy Gillespie's Solo On 'Birks Works'

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Bix Still Noted Name

(Jumped from Page 2)
were jazzmen like Louis Armstrong, to whose records Bix listened when he was a boy. Armstrong calls himself "one of Bix's million fans" and says of him now, "This is really going to be a pleasure to me to sort of reminisce through the good old days when I first met Bix and he knocked me completely out, his lovely tone, his style of phrasing, his creations, his thoughts, I dug them all the moment I shook his hand and was being introduced.

"And the first time I heard Bix, I said these words to myself: there's a man as serious about his music as I am . . . Bix did not let anything at all distract his mind from that cornet and his heart was with it all the time.

A Musicians' Musician

"I have met quite a few youngsters who, as soon as they realized they were good and popular with it, then they got cocky and think well, I've made the grade now so I don't have to take my instrument serious anymore . . . and before they'd realize it, they were behind the eight ball . . . but Bix at an early age was a musicians' musician . . . and was loved by everybody once they met him."

Bix was introduced to jazz and the cornet at the same time. When

he was 14, his brother was discharged from the army and celebrated the occasion by buying a victrola. Ten discs were thrown in to make the purchase more attractive. They were all jazz records, and as soon as Bix heard them, he appropriated the machine and the records.

He'd sit for hours listening to the recordings. Then he added to the collection by buying records by Louis Armstrong, Joe Oliver, and Paul Mares. A friend loaned him a battered horn which was about a foot long, and Charles isn't sure even now if it ever was returned.

Played with Records

Bix would take the cornet, seat himself cross-legged on the floor by the machine, and play along with the bands. He imitated the phrasing of Armstrong and Oliver exactly for a time, before starting to develop a style of his own.

Young Bix brought out his horn no matter who was present. Even when guests were gathered in the Beiderbecke home, it was not unusual for him to walk in, greet his family and their friends vaguely but politely, and then begin to play. This often discouraged conversation, but Bix was oblivious of causing the interruptions. He was alone with his cornet.

People in Davenport began to think he was a little strange, a bit too interested in music. They became upset when they noticed him looking off into space while they were talking with him, and they wondered when they saw him sauntering down a street, apparently totally unaware of his surroundings.

No Case

Also, Bix was famous in Davenport for never carrying his horn in a case. He wrapped it in his coat, a shirt, a newspaper, or almost anything else that happened to be at hand. Later, he bought a blue corduroy drawstring sack, which he found very convenient, because he could hang it from hats in bars and restaurants.

"Bix was very absent-minded, or maybe it better be described as single-minded," Bing Crosby said. "He had only one interest in life. That was music. He could sit down with anyone or any group with a similar interest and talk or play all night and far into the next day.

"I remember one time we were playing in Boston (with the White-man orchestra), and between the supper show and the last evening show on the closing day, we went over to our hotel to check out, pack our trunks, and send them downstairs for the transfer to take to the station. Bix and I went to the room, bathed and cleaned up,

Judy Holds Stud Hand In Unions



(Photo by Acme)

New York—Well, it seems as if Judy Garland has become a labor heroine, too! Seven AFL theatrical unions have given Judy honorary life membership (no dues) in appreciation of her smashingly successful appearance at the Palace theater here, and the resultant restoration of the Palace's vaudeville policy. More work for union members. Plaque Judy is holding was given her by the unions at a luncheon at the Hotel Astor. With the versatile little entertainer are New York State Boxing Commissioner Robert Christenberry, left, and comedian Danny Kaye, just back from Korea, on the right.

packed the trunks and sent them down. The only trouble was Bix packed everything he owned in the trunk and had no clothing to wear back to the theater.

Broke Up Whiteman

"He wore a suit of mine, and it was a little incongruous because at that time I weighed 140 pounds and Bix weighed in the neighborhood of 200. The buttons didn't quite meet in some very strategic places, but we went back to the Metropolitan theater and did the last show. Whiteman was con-vulsed."

When he was a boy in Davenport, Bix had many similar experiences. He often showed up at parties wearing sox that didn't match, and once while he was in high school, he went so long without getting his hair cut that a group of students put coins in his locker with the note, "This is for a haircut."

Bix, whose music inspired Dorothy Baker's best-selling novel *Young Man with a Horn*, although the story itself has very little relation to his life, became a jazzman through a miscalculation on the part of his family.

Sent Away

His parents wanted him either to go into the coal business with

his father or to become a concert pianist. Since he showed no inclination to do either and his interest in jazz was becoming more and more obsessive, it was decided to send him to Lake Forest academy near Chicago for his last year of high school.

There was a great deal of jazz to be heard in Davenport then, so it was the Beiderbecks' main concern to get Bix out of Davenport. They didn't realize Chicago was the nation's jazz center.

Bix went to Lake Forest, but spent much less time in the classroom than he did in Chicago nightclubs listening to jazz bands. He left the school without being graduated, and in 1923 joined the Wolverines, considered the third great white jazz band, successors to the Original Dixieland Jazz Band and the New Orleans Rhythm Kings.

He also played with the Charlie Straight, Frank Trumbauer, and Jean Goldkette orchestras before joining the Whiteman band in 1927.

Won't Forget

"I shall never forget those nights in Chicago, when Bix was with the great Mr. P.W. and I was playing for Joe Glaser at the Sunset at 35th and Calumet streets," Louis Armstrong said. "That's when Earl Fatha Hines,

Kenton Signs Chicago Girl

Hollywood — New girl singer signed by Stan Kenton is Jerry Winters, who has been working as a single in Chicago clubs for the last couple of years.

She asked Stan for a job when he played a one-niter in Chicago last year and "he told me to send him a record and he'd be glad to hear me," she says. "I thought he was just being polite, so I didn't do anything about it until recently, when I heard he was looking for a vocalist. I sent him the record, he sent for me, and here I am."

Jerry makes her debut with the band when it opens at the Oasis here on Feb. 25.

Tubby Hall, and Darnell Howard was in the band . . . It was Carroll Dickerson's band . . . That's when the Sunset was really jumping.

"Bix came through with Mr. P. and they opened up at the Chicago theater . . . I shall never forget that incident because I caught the first show that morning . . . hummm . . . I had to stay up all night to do it.

"But Bix was in that band and this was the first time I witnessed him in such a large hellfire band as Mr. Whiteman's . . . I had been diggin' him in small combos and stuff . . . Now my man's gonna blow some of those big time arrangements, I thought . . . and sure enough he did . . . as soon as I bought my ticket, I made a bee-line to my seat . . . because the band was already on . . . and they were way down into their program, when the next number that came up, after the one they were playing when I came in, was a beautiful tune called *From Monday On* . . . My, what an arrangement that was.

Pretty Notes

"They swung it all the way . . . and all of a sudden Bix stood up and took a solo . . . and I'm tellin' you, those pretty notes went all through me . . . then Mr. Whiteman went into the Overture by the name of 1812 . . . and he had those trumpets way up into the air, justa' blowing like mad, but good . . . and my man Bix was reading those dots and blowing beautifully . . . and just before the ending of the overture, they started to shooting cannons, ringing bells, sirens were howling like mad, and in fact everything was happening in that overture.

"But you could still hear Bix . . . the reason why I said through all those different effects that were going on at the ending you could still hear Bix . . . well, you take a man with a pure tone like Bix's and no matter how loud the other fellows may be blowing, that pure (cornet or trumpet tone) will cut through it all . . . all due respect to the men.

"After the show, I went directly around backstage to see Bix, and say hello to a few of the other musicians I knew personally. After a long chat and when they went on the stage for their next show, I cut out and went straight to a music store and bought *From Monday On* . . . and put it with the rest of my collectors items of his. "The recordings from *Singing the Blues* on down to *In a Mist* . . . they all collectors items . . . idolized the kid all the way."

(Ed. Note: Alicia Armstrong's profile on Bix Beiderbecke will be concluded in the next issue of Down Beat, on sale March 7.)

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What's On Wax

Ray Anthony

6 I Let a Song Go out of My Heart
5 Singin' in the Rain

These are the sides that caused the hassel twixt Ray and May. And there's little doubt that these arrangements are uncommonly close to what May has been turning out of late. But then, Jimmie Lunceford was doing it some all 15 and more years ago, so what the hell.

Ray's band was augmented for this date by some added brass, including Chris Griffin on trumpet. The band has a chance for a big hit in *I Let a Song*, which gets a grand sound and a spirited vocal from Tommy Mercer.

A Marcia Miller vocal follows the slurping saxes on *Singin'*. She does an ordinary job. (Capitol.)

Ray Anthony

5 Broken Hearted

4 Bermuda

Tommy Mercer's fine singing of the first tune, plus the generally tame yet tempoed work of the band, should make this quite popular. Ray's trumpet vibrato calls attention to itself, at which point we think such things have been carried too far. The muted trumpets sound overly filtered, too. (Capitol.)

Rosemary Clooney

7 Tenderly

7 Did Anyone Call?

Walter Gross' *Tenderly* and Percy Faith's new tune get loving care and a feeling approach from the distinctive Miss Clooney—two sterling jobs. Her intonation and enunciation are joys to behold, and she proves again she can handle any type of material beautifully.

Personally, this is the type we prefer. (Columbia.)

Doris Day

Nobody's Sweetheart
My Buddy
Makin' Whoopee
I'll See You in My Dreams
Ain't We Got Fun
The One I Love
I Wish I Had a Girl
It Had to Be You

Album Rating: 5

A well-paced group of Gus Kahn songs used in the Warner Bros. biographilm, *I'll See You in My Dreams*, is collected into a Valentine package for Doris Day fans and sentimentalists in general. Paul Weston directed the orchestra, and Norman Luboff the choir. Doris sings well and the arrangements against which her voice is placed are excellent and expectedly well-executed. (Columbia.)

Echoes of Harlem

Echos of Harlem
Rockin' in Rhythm
Sophisticated Lady
Don't Get Around Much Anymore
Caravan
Prelude to a Kiss
I Got It Bad
It Don't Mean a Thing

Album Rating: 4

Some great Ellington tunes get worked over here by a chap named Russ David. Despite the album notes' lofty assertion that "no pianist is better able to interpret the music of Duke Ellington than Russ David," the guy seems to have no feeling at all for the compositions,

Rating System

Ratings from 1 to 10 are assigned, with 10 tops, but reserving that number for extraordinary performances only. Reviews are listed alphabetically by the artists for easy reference.

runs through them glibly and perfunctorily.

It's pretty good cocktail piano, but a clear case of a musician not being up to his material. (Decca.)

Ralph Flanagan

6 On My Way Now

4 One Alone

First side is a weirdo. Waxed in a Negro theater in Cincinnati, it features a gentleman called the Cincinnati Shouter, who shouts, and a hand-clapping, stomping theater audience that keeps saying "Got on my travelin' shoea."

Flanagan's band here sounds less like watered-down Glenn Miller than souped-up Lucky Millinder, even to a honkish tenor. The idea comes off pretty well, certainly more effectively than earlier records by white bands trying to get a holy-roller atmosphere.

Reverse is more conventional: a Flanagan impression of Jerry Gray giving his interpretation of how Ray Anthony might do an impersonation of Tex Beneke. (Victor.)

Get on Board

The Midnight Special

Rising Sun

In His Care

Preachin'

I Shall Not Be Moved

Pick a Bale of Cotton

A Man Is Nothing But a Fool

Mama Blues #2

Raise a 'Rucus Tonight

Album Rating: 7

Two fairly well-known folk artists join a heretofore-unrecorded Negro preacher to produce a pleasant combination of spirituals, blues, and folk songs. Sonny Terry plays versatile harmonica and sings; Brownie McGhee also sings and plays his guitar. The newcomer, Coyal McMahan, preaches, sings, and plays very hard-to-hear maracas.

The two best known numbers are *Midnight Special* and *Pick a Bale* and the trio performs them in the best Lead Belly tradition. *Preachin'* is a short feature composed and talked by McMahan. (Folkways.)

John Greer

4 If You Let Me

6 Strong, Bad Whiskey

On Let you get another sample of what happens when a record

made for the race market imitates all the worst features of the worst Tin Pan Alley tripe now being churned out for the white market. Greer sings it as a duet with Dolores Brown. Musically, it's atrocious; commercially it's good, proving the new adage that a hit song, 1952 style, is any song two people can immediately sing in thirds.

The harmony is just as elementary on the jump blues overflow, but the feeling is authentic, the lyrics amusing, and the beat compulsive. (Victor.)

Harmonizing Four of Richmond

6 It is No Secret

6 Thank You, Jesus

The lead singer on *Secret* starts out sounding remarkably like Burl Ives, an effect heightened by the guitar strumming accompaniment. Hot gospel organ and the rest of the quartet make this a rousing effort, though not quite as fever-pitched as the number on the other side, which should have put them to rolling in the aisles. Both songs were recorded at the wedding of Sister Rosetta Tharpe and Russell Morrison which took place in some New York stadium not long ago. (Decca.)

Horace Henderson

4 Lido Walk

4 Hot Rock

Horace Henderson is one of the older and more revered names in jazz. His name is on this label, but it might as well be Blowtop Brown or Juicehead Jones. Just another pair of rhythm-and-blues sides for the jukes.

Both sides are 12-bar blues; *Lido*, the faster, is an obvious attempt to create another *Castle Rock*. Tenor is very Searsish, too. The presence of veteran guitarist Floyd Smith helps a little. (Decca.)

Woody Herman

6 Blue Flame

4 New Golden Wedding

Woody's moody theme gets good treatment in its remake, sports a fine trombone solo (from Urby Green?) that brightens it up considerably.

Golden Wedding has a new gown, too, though it's basically the same clarinet-drums mish-mash that Woody's been doing for years. Sonny Igoe is the heavy-handed drummer, and a modern tenor man bops in for a few bars before the heavy artillery goes off. (MGM.)

Matty Matlock

Jess Stacy

3 You Do Have Money, Don't You?
3 You Wonderful Gal

Matlock's band includes Stacy, Nappy Lamare, Nick Fatool, Morty Corb, Ted Vesely, Eddie Miller, and Charlie Teagarden. And a baby-voiced singer in the best Bonnie Baker tradition who cannot be

described. You have to hear her to believe it. The name is Toni Roberts. Thank goodness she doesn't have a twin.

The backing is excellent, as if the guys are determined to disregard what's happening with the chick.

Stacy's name is listed as heading the band on the reverse. Sounds like a fair hotel bunch, with a couple of strings sawing away, etc. There's a good vocal from Bob Albert, Stacy is never heard solo-wise. (Omega.)

Billy May

5 Unforgettable

4 Silver Gold

May plays an instrumental version of the pretty ballad *Nat Cole* recorded for the same label awhile back, and the band cuts the chart with its usual finesse. Though it's a good dance side, and listenable enough, it doesn't quite have the sparkle of previous May releases.

Liz Tilton warbles the reverse, another song warning you that money won't buy everything—especially love. A philosophy open to question. (Capitol.)

Mary Mayo

4 Oh, to Be Young Again

4 What's the Reason

Mary sounds a bit like Doris Day on *Reason*, and pretty heavy on some of those consonants. She's not, according to this sample, a jazz singer—or perhaps even a pop singer. What she probably really wants to do is such things as her part on *Again*, where she climbs to the top of the soprano aerie for a vocal obligato behind an unnamed vocal group. Ork on both sides is conducted by Mary's husband, Al Ham. (Capitol.)

Modern Jazz Piano

I Only Have Eyes for You (Beryl Booker)

Tonk (Duke Ellington and Billy Strayhorn)

Erroll's Bounce (Erroll Garner)

Margie (Oscar Peterson)

Indiana (Andre Previn)

Cherokee (Art Tatum)

I Don't Stand a Ghost of a Chance With You (Lennie Tristano)

Fifth Dimension (Mary Lou Williams)

Album Rating: 7

As far as we can surmise, there's nothing in here that will go into the future of music as "immortal"—despite the fact that the album is a collection from Victor's treasury of such-type performances. All were recorded in 1946 and 1947, when Garner, Peterson, and Tristano were still comparatively obscure musicians.

The music is not dated, with the

possible exception of Tristano's effort which sounds as if many a cocktail pianist could execute it today without losing his job. So far have we progreased...

Amusing to note that Tatum sounds even more like a team of pianists than do Duke and Billy, who were sitting at one piano when they played around with *Tonk*. Another item of special interest is Andre Previn's playing on *Indiana*. He takes it fast, percussively, but with a finely shaded tonal quality and, toward the middle, some amazing ideas. (Victor.)

Art Mooney

6 The Blacksmith Blues
5 You're Not Worth My Tears

Everybody's getting into the anvil act since Ella Mae Morse cut *Blacksmith*, still the best version around despite some good work here by the Mooney men. He added some great musicians for the date, including Al Porcino and Kai Winding, with the band sounding wonderful as a result.

Shorty Long tells the smithy's story.

"B" side is an ordinary ballad sung by a vocal group with a male voice predominant. A good tenor man who plays much like George Auld noodles behind them. (MGM.)

Andre Previn

I Only Have Eyes for You
September in the Rain

This Heart of Mine

I'll String Along with You

I Know Why and So Do You

There Will Never Be Another You

Lullaby of Broadway

Jeepers Creepers

Album Rating: 6

Some quietly effective playing from Andre on this album of Harry Warren tunes. His skilled dexterity shows up best on *September*, *Lullaby*, and *Jeepers*, with the

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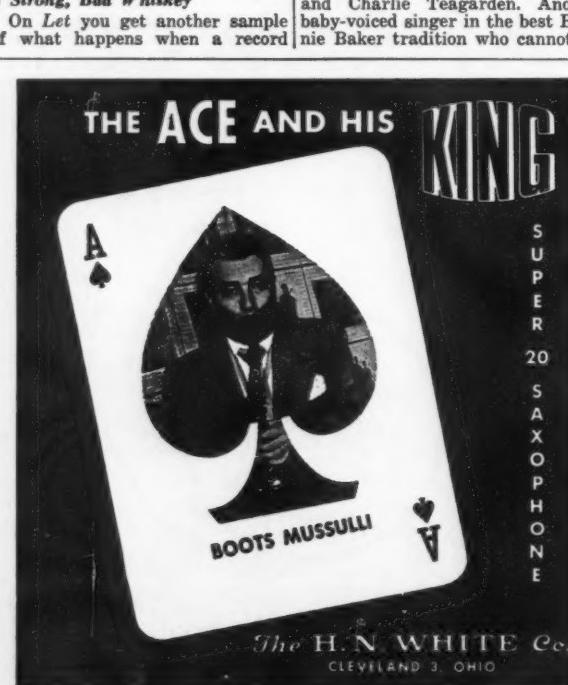
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Tatum's effort many to execute it job. So far

at Tatum's team of and Billy, piano when Tonk. Another interest is Indiana.

Unobtrusive accompaniment is by Bob Bain, guitar; Lloyd Pratt, bass, and Ralph Collier, drums. (Victor.)

George Shearing

6 *Geneva's More*

5 *Thine Alone*

Move has been in MGM's vaults for awhile—Marge Hyams is on vibes. And she falls woefully behind as the ensemble races along at a rapid clip.

Chuck Wayne gets an all-too-short 16-bar solo, barely gets settled before it's time for 16 by Marge. George follows with two choruses, plays very well in the first. More spotty group effort takes it out. The sloppiest we've ever heard the group play on records, though the solo contributions

make it worth a listen.

Thine Alone has the current Joe Roland on vibes and falls into the usual pattern. All potatoes and no meat. (MGM.)

Muggsy Spanier

Eccentric

A Good Man Is Hard to Find

Musketeer Ramble

Lonesome Road

Bugle Call Rag

Tin Roof Blues

Jade

Panama

Album Rating: 5

A fine collection of Dixieland musicians and a striking album cover can't quite cover up the fact that there's precious little good jazz here.

Sides are all taken from 1947 Rudi Blech *This Is Jazz* broadcasts, sidemen include Georg Brunis, Joe Sullivan, Baby Dodds, Pops Foster, Albert Nicholas, Charlie Queener, and others.

Brunis is too blatantly dominant through most of the ensemble work, forces it into the every-man-for-himself category. He also sings on *Tin Roof* and *Good Man*, getting in a parting shot on the latter that must have made more than one network VIP wince.

Lonesome Road is good, *Musketeer* pretty free-swinging, and Charlie Queener eloquent in his *Jada* piano solo. (Circle.)

Keep informed on the music business by reading *Down Beat* regularly. It's interesting, informative, and profitable.



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Second Session at Squirrel's

Bill's Guitar
Squeeze Me
Talk of the Town
Fidgety Feet
McKenzie—Berigan Excerpts
Baby, Won't You Please Come Home
Riverboat Shuffle
Clarinet Marmalade

Album Rating: 6

High spots of this informal jam session tape made in a private home are Bud Wilson's trombone on *Talk of the Town*, Bill Priestly's interlude with the guitar starting off the first side, and Spencer Clark's bass sax work on several sides. There's also some good trumpet playing around and about the room.

The "B" side of this LP starts off with John Steiner introducing two takes cut many years ago at Squirrel's, one presenting some relaxed singing by the late Red McKenzie accompanied by Priestly's guitar and the other by the immortal Bunny Berigan playing an improvised bit with piano accompaniment. Four of the tunes were favorites of Bix Beiderbecke and recorded by him. See *Hot Box* for further information on this LP. (Paramount.)

Lennie Tristano

6 Ju-Ju

5 Pastime

For the first release on his own label Lennie is joined by Roy Haynes on drums and Peter Ind, a young Englishman who has been studying with him during the last year, on bass.

Rudy Van Gelder, the engineer who helped build Tristano's own studio, gets equal label billing with the three of them—an innovation that seems unlikely to be duplicated, though Lennie says it was richly deserved.

Ju-Ju uses the *Indiana* changes as point of departure, but goes a long way from there. Technically, it is one of Lennie's most remarkable displays of ambidexterity; harmonically it is typically titillating Tristano.

Pastime is a similar, slower excursion on *You Go to My Head*. Unfortunately both sides, after

getting you in the mood, suddenly fade out without explanation—because Lennie wasn't thinking in terms of a three-minute time limit. This, we'd say, is neither an innovation nor worthy of duplication. (Jazz.)

Sarah Vaughan

6 Pinky

6 A Miracle Happened

Pinky, a wordless song used in the movie of the same name, is the sort of thing Sarah can do so beautifully with that wonderful voice and acute musically mind of hers. Wonder if the success of Elton's *Smooth Sailing* influenced the issuance of this calculatedly gone Vaughan side? *Miracle*, too, is an excellent piece of work, marred only by one or two spots where Sarah and the recording pickup combine to produce an unpleasant sounding word or phrase—usually the title word, incidentally. (Columbia.)

Dinah Washington

5 Wheel of Fortune

5 Tell Me Why

Dinah, as has probably been noted in these columns before, has a popularity which is a bit difficult to analyze. She shouts and sobs these out so coolly, in an almost cold, emotionless manner—perhaps like an invitation to masochism. Nevertheless we, and countless juke box auditors, find her singing fascinating and enjoyable. (Mercury.)

REISSUES

Albert Ammons

Boogie-Woogie Stomp
Boogie-Woogie Blues
Bass Coin's Cray
Two and Few
Chicago in Mind
Suitcase Blues

Here is a memorial set honoring the late boogie king who pushed the keyboard with an unrelenting rhythmic drive. These sides were originally on 12-inch wax and were among the first jazz classics released on the 12-year-old Blue Note label.

The Ammons individuality in drive and building exciting climaxes is especially vivid on *Stomp*. *On Two's and Few's* is an example of the co-ordination of two jazz pianists playing in the same idiom.

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for here Albert is joined by Meade Lux Lewis.

The *Blues* and *Chicago* both contrast nicely with the boogie stomp numbers and show Albert as a fine slow blues player. This set is a must for boogie enthusiasts while it is a fine sample set for a jazz collector not particularly on a boogie kick yet wanting an illustration of the style in his collection. (Blue Note LP 7015.)

Art Hodes

Willie the Weeper

Mr. Jelly Lord

I Never Knew What a Cat Could Do

Milenberg Joys

Wolverine Blues

Bujiie

Chicago Cat

Walk on Down

These records are all reissues with the exception of *Walk on Down* and *Milenberg Joys*. Of outstanding interest in this set is the work of New Orleans clarinetist Bujiie Centobie, who played Nick's in New York several years ago and now has dropped out of action except occasionally playing in his home town.

He is featured all through the number named after him and his playing indicates a fine jazz musician who has gotten lost in the shuffle through lack of promotion.

Also heard on this jam session-type record is the trombone playing of the late George Lugg, who also appears on very few records and had an unheralded career. Max Kaminsky's trumpet adds interest to the as-a-whole-rather-un-spectacular session. (Blue Note LP 7015.)

Mellow the Mood

I Surrender, Dear

Sweet and Lovely

If I Had You

Profoundly Blue

She's Funny That Way

My Old Flame

Blue Harlem

This microgroove set brings together several 78s on the Blue Note swing and blues series, with the exception of the first side, *I Surrender, Dear*, which doesn't seem to have been listed before. It features Buck Clayton, Keg Johnson, and Ike Quebec.

Sweet and Lovely is a John Hardee side, and *If I Had You* spotlights Quebec with Jonah Jones and Tyree Glenn.

Blue is a reissue of the fine Edmund Hall 12-inch record made early in Blue Note's career. *She's Funny and Harlem* were also originally on 12-inch and both sides come from a date featuring Quebec again. Trombonist Benny Morton, Barney Bigard, and Ben Webster waxed *My Old Flame*. (Blue Note.)

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Sharon Pease**Napoleon Is New Piano Man With Satchmo**

Chicago—Marty Napoleon is the talented pianist who contributed greatly to the success of Charlie Ventura's Big Four, the sensational jazz unit of 1951. Napoleon is now engaged with Louis Armstrong's recently reorganized All-Stars. He joined Armstrong early this month shortly before the group embarked for an engagement in Honolulu.

Marty, who is 31 and a native of Brooklyn, is from a musical family. "Around New York," he explains, "we are often referred to as the musical Napoleons because so many of us are in the business." Among the well-known members of the Napoleon clan are his older brother Teddy, pianist who has worked with numerous name bands, and his uncle Phil, famous for his trumpet work with the Original Memphis Five and other jazz groups.

"In one way it is unfortunate that all of us chose music as a vocation," Marty opines. "It certainly eliminates picking up clothes, automobiles, groceries, etc., at a discount."

Influenced by an ideal musical



Marty Napoleon

home environment Marty began playing the family piano at an early age. He had no regular teacher—just picked up ideas from the relatives. "Teddy was especially helpful," Marty recalls. "But he worked a lot of those ocean cruises so often it was a long time between lessons."

Marty worked with a juvenile group before landing his first regular assignment, with Bob Astor's orchestra. Astor, known as Bob Dade on the west coast, where he worked as a disc jockey, had journeyed to New York to organize a band. In addition to signing Napoleon, he picked up a couple of other talented sidemen—Shelly Manne and Neal Hefti.

Medium Bounce Tempo

98-25

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After nine months with this group Marty spent two years with the Chico Marx band. That orchestra also had its share of talented musicians including George Wettling, Marty Marsala, Barney Kessel, and Johnny Frigo. Vocals were handled by Skip Nelson and a youngster, Mel Torme, who interspersed his vocal renditions with interludes of solo whistling.

Many Others

After leaving Chico in 1943, Marty worked with an impressive array of leaders including Joe Venuti, Georgie Auld, Lee Castle, Jerry Wald, Boyd Raeburn, Teddy Powell, Charlie Barnet, Henry Jerome, Gene Krupa, Ventura, and now Armstrong. He also worked for the vocal coach Marguerite Haymes (Dick Haymes' mother) and among the singers that Marty accompanied and helped coach were Dorothy Claire, Ginnie Powell, and Alan Dale.

The accompanying style example was taken from the Big Four recording of *The O.H. Blues*, a recent Mercury release. The first chorus has a colorful treble variation that is especially interesting because it rambles through two octaves and follows a variation pattern with prominent use of the revived turn.

Block Chords

The second chorus is an adaptation of the popular locked hands style. The block chords as originally used in this interesting style were influenced primarily by the quintet pattern for sectional scoring of orchestral instruments, especially saxophones. Artist performers like Napoleon have injected a pleasing pianistic quality into this

style by progressions of octaves, duo, trio, and quartet harmonies.

Marty is a splendid technician and fine showman. He understands the needs of the public and has the innate ability to satisfy these needs.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studio, Suite 619, Lyon & Healy Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)

New Orleans Hotel On Name Policy

New Orleans—The Jung hotel here opened a new room on Feb. 20 that's featuring a strong name band and music personalities polity.

Currently there on a two-weeker

Kansas City Six Revived On Wax

New York—The Kansas City six, a name that has been identified with various small Count Basie groups on and off since the 1930s, came to life again here last month as a session organized by Bob Shad for Mercury records.

Personnel consisted entirely of past or present Basie men, with the Count himself on piano; Buck Clayton, trumpet; Dickie Wells, trombone; Paul Quinichette, tenor; Freddie Green, guitar; Gus Johnson, drums, and Walter Page, bass.

Discs will be issued under the name of Paul Quinichette and the Kansas City six.

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Austin, Johnny (Wagner's) Philadelphia, b
Averre, Dick (McCurdy) Evansville, Ind.,
h

Barron, Blue (Statler) NYC, Out 4/6, h
Basil, Louis (Chicago) Chicago, t
Bell, Curt (Cipango) Dallas, ne
Benedict, Gardner (Beverly Hills) New-
port, Ky., ne
Bergman, Eddie (Ambassador) L.A., h
Bothe, Russ (Paradise) Chicago, b
Brandwynne, Nat (Waldorf-Astoria) NYC,
h; (Shamrock) Houston, 5/27-6/8, h
Breskin, Barney (Shorham) Washington,
D.C., h
Busse, Henry (On Tour) McC

Carl, Frankie (Case Loma) St. Louis,
3/25-31, h
Carlson, Merle (Admiral Kidd) San Diego,
pe
Cayler, Joy (NCO) Rapid City, S.D., Out
2/25, nc; (Heinie's) St. Paul, 3/3-10, nc;
(MCO) Offutt AFB, Omaha, 3/12-16;
(Sherman's) San Diego, In 3/21, nc
Conn, Irving (Savoy-Plaza) NYC, h
Courtney, Del (St. Francis) San Francisco,
h
Cummins, Bernie (Rice) Houston, 3/6-4/2,
h

Dae, Arnie (Split Rock Lodge) Wilkes-
Barre, Pa., h
D'Amico, Nick (Roosevelt) NYC, h
Dawson, Len (5 O'Clock) Miami Beach, ne
Deane, Earl (Benjamin Franklin) Phila-
delphia, h
Derwin, Hal (Biltmore) N.A., h
Deutsch, Emery (Carlton House) NYC, h
DiPardo, Tony (Eddy's) Kansas City, h
Donabue, Al (Adams) Phoenix, h; (Paramount) NYC, 3/12-25, t
Dorsey, Jimmy (Palladium) Hwd., 4/15-
5/11, b

Dorsey, Tommy (Shamrock) Houston, 4/15-
27, t
Duke, Charles (Officer's) Mustin Beach,
Panama, Fla.
Duke, Johnny (Monte Leone) New Orleans,
h
Durso, Mike (Copacabana) NYC, ne

Elliott, Duke (Oasis) L.A., 3/7-16, nc
Elliot, Baron (Carlton) Washington, D.C.,
h
Elynn, Jimmy (Claridge) Memphis, 2/22-
3/16, h

Faith, Larry (Melody Mill) Chicago, Out
3/2, b
Farley, Dick (Black) Oklahoma City, h
Farnon, Brian (Chez Parce) Chicago, ne
Ferguson, Danny (Jefferson) St. Louis, h
Fina, Jack (Chase) St. Louis, Out 2/28, h;
(Balinese) Galveston, 4/25-6/12, nc
Fio Rita, Ted (El Rancho) Las Vegas, h
Fisk, Charlie (Statler) Washington, D.C.,
h

Flanagan, Ralph (Palladium) Hwd., 2/19-
3/16, b

Foster, Chuck (Rice) Houston, 4/3-30, h

Fox, Dick (Mapes) Reno, h

G Garber, Jan (Thunderbird) Las Vegas,
2/21-3/12, h

Golly, Cecil (Nicole) Minneapolis, h

Grant, Bob (Mayflower) Washington, D.C.,
h

Gray, Chauncey (El Morocco) NYC, ne

H Hampton, Lionel (On Tour) ABC

Harpa, Daryl (Wardman Park) Wash-
ington, D.C., h

Harrison, Cass (St. Paul) St. Paul, Out

3/6, h

Hayes, Carlton (Desert Inn) Las Vegas, h

Herman, Woody (Statler) NYC, 4/7-5/4, h

Hill, Tiny (Muehlebach) Kansas City, Out

8/11, h

Huston, Ted (Astor) NYC, h

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J

Jerome, Al (Thunderbird) Las Vegas, h
Jerome, Henry (Edison) NYC, h
Jurgens, Dick (Aragon) Chicago, 4/29-
5/12, b

K

Kelly, Claude (Army Base) Puerto Rico
Kenton, Stan (Oasis) L.A., 2/25-3/9, nc;
Mo., Out 2-15, h
King, Henry (Shamrock) Houston, Out
4/13, b

L

Lande, Jules (Ambassador) NYC, h
Lawrence, Elliot (On Tour) ABC

LeWinter, Dave (Latin Quarter) Boston, 2/26-4/9,
b

Long, Johnny (Peabody) Chicago, h
Lopez, Vincent (Taft) NYC, h

M

Machito, (Palladium) NYC, b
Marquier, Ralph (Case Loma) St. Louis,
3/11, b

McLean, Elliot (Hilton Manor) San Diego,
h

Molina, Carlos (Wilton) Long Beach,
Calif., h

Morris, Skeets (Paddock) Richmond, Va., r

N

Neighbors, Paul (Clarendon) Berkeley,
Calif., Out 8/2, h; (Statler) NYC, 5/5-
31, h
Nye, Jack (Roosevelt) L.A., h

O

Oliver, Eddie (Mocambo) Hwd., nc

O'Neal, Eddie (Palmer House) Chicago, h
Overend, Al (Flame) Phoenix, ne

P

Palmer, Jimmy (Melody Mill) Chicago, In
3/8, b

Pearl, Ray (Sheppard AFB) Wichita Falls,
Texas, Out 2/25, b

Perry, Dick (El Rancho) San Diego, nc

Perrault, Clair (Washington-Yours) Shreve-
port, La., In 2/25, h

Petti, Emile (Versailles) NYC, nc

Phillips, Teddy (Statler) Buffalo, b

Pieber, Leo (Rice) Houston, Out 3/5, h;
(Schroeder) Milwaukee, 4/1-14, h; (Tri-
anon) Chicago, In 4/15, h

Prado, Perez (Rustic Cabin) Englewood,
N.J., h

Pringle, Gene (Van Cleve) Dayton, O., h

Pruden, Hal (Baker) Dallas, h

Puente, Tito (Casablanca) Miami Beach, h

R

Ranck, Harry (Duffy's) Cleveland, 3/6-19,
nc

S

Saunders, Red (DeLesa) Chicago, nc

Snowden, Elmer (Colonial) Philadelphia, h

Stabile, Dick (Ciro's) Hwd., nc

Stanley, Sid (Ciro's) Miami Beach, nc

Still, Jack (Glorietta) Bridgeport, Conn., nc

Smart, Nick (Sherman's) San Diego, b

Sullivan, John (Town) Houston, nc

Sundy, Will (Van Orman) Ft. Wayne,
Ind., h

T

Tucker, Orrin (Conrad Hilton) Chicago, h

U

Van, Arthur (Colonial) L.A., b

Vincent, Lee (Sano Souci) Wilkes-Barre,
Pa., b

W

Wald, Jerry (Roseland) NYC, In 2/22, b
Wapes, Buddy (The Club) Birmingham,
Ala., nc

Weil, Lawrence (Aragon) Ocean Park,
Calif., b

Williams, Griff (Martinique) Chicago, r

Williams, Keith (Golden) Reno, b

Worth, Stanley (Pierre) NYC, b

Young, Sterling (El Rancho) Sacramento,
Calif., b

Y

Young, Sterling (El Rancho) Sacramento,
Calif., b

Combos

A

Agnew, Charlie (LaSalle) Chicago, b
Allens' Interludes, Johnny (Starburst) Phila-
delphia, cl

Alley, Vernon (Black Hawk) San Fran-
cisco, nc

Arvin, Danny (Helsing's) Chicago, nc

Archey, Jimmy (Jimmy Ryan's) NYC, nc

Arden Quartet, Ben (Leland) Aurora, Ill., b

Armstrong, Louis (Hangover) San Fran-
cisco, 3/11-17, nc

Assaunt, Frank (Famous Door) New Or-
leans, nc

B

Barbarin, Paul (Mardi Gras) New Orleans,
Out 3/2, nc

Bardo, Bill (Flame) Duluth, nc

Bari Trio, Gene (Biltmore) L.A., h

Basin St. 6 (Blue Note) Chicago, 2/22-
3/6, nc

Bell Trio (Amvets) Mason City, ia, nc

Bella Trio, Ziggy (Roosevelt) Pittsburgh, h

Bennett Trio, Bill (Blackstone) Chicago, b

Bill Three Trio (Bus Bar) Chicago, cl

Billing, Tom (Bernie's Knotty Pine) Lan-
kenship, Calif., nc

Bliss, Nicky (Ye Old Cellar) Chicago, r

Blons, Harry (Vic's) Minneapolis, nc

Bonano, Sharkey (Roosevelt) New Orleans,
Out 2/28, h

Brown, Abbey (Charley Foy's) L.A., nc

Brown, Hillard (Bagdad) Chicago, nc

Bruke, Dave (Surf) L.A., In 3/7, nc

Butler Trio, Billy (Zanzibar) Philadelphia,
nc

C

Bynak, Georg (Zebra) Scranton, Pa., nc

D

Caceres, Emilio (Continental) Hwd., nc

Canon, Don (Trading Post) Houston, pc

Carson Trio, Dow (Rodgers') Minneapolis,

Cavanaugh, Page (Preview) Chicago, nc

Cawley, Bob (Bachelor) Dallas, pc

Celentino, Papa (Paddock) New Orleans, nc

Chaffin, Serge (Crest) Detroit, Out 2/29,
nc

(Terrace) E. St. Louis, 8/11-24, nc

Chieta, Don (Chez Parce) Chicago, nc

Clayton, Buck (Lou Terris') NYC, nc

Clipperton (Del Mar) Sault Ste. Marie,
Mich., h

Cobb, Arnatt (Celebrity) Providence, R.I.,
In 2/22, nc

Coen & Combo (Preview) Chicago, nc

Conley, Elks (Wall-Walls) Wash., 2/25-
3/28, nc

Cool, Harry (Lullaby of Broadway) Chi-
cago, cl

D

Dacito (China Pheasant) Seattle, nc

Dale, Mack (Avalon) Houston, nc

Davenport Trio, Bob (Woodland) Havana,
Ill., nc

David, Bill (Birdland) NYC, 3/18-23, nc

Davis, Pluma (El Dorado) Houston, b

Dawson, Bill (Bill's Condors) NYC, nc

DePuy, Wilson (Savoy) Boston, nc

Dewey, John (Nick's 3 Vets) Mount-
tain View, N.J., nc

Dennis, Mort (Staller) St. Louis, b

Deuses Wild, (Midway) Pittsburgh, cl

Devaney, Art (Bellerive) Kansas City, b

Dobbs, Danny (Gusie's) Chicago, nc

Downs Trio, Evelyn (Vanity Fair) Brook-
lyn, N.Y., nc

Duffy, George (Skyway) Cleveland, cl

E

Lamare, Nappy (Señor's) L.A., nc

Lane, Johnny (1111 Club) Chicago, nc

Leikins Trio, Elsie (Blue Angel) NYC, nc

Lee, Vicki (Dixie) Wilson, N.C., b

Lewis, George (El Morocco) New Orleans,
nc

Lo Norteno (Colony) Omaha, nc

Mahon Quartet, Jack (Casa Loma) Pitts-
burgh, nc

Mailard, Sax (Green Point) Muncie, Ind., nc

Manone, Wingy (Bamboo) Hwd., nc

Marsala, Marty (Hangover) San Francisco,
nc

Martin, Jack (Thunderbird) Las Vegas, h

Masters' Dream-Aires, Vick (Sundown)
Phoenix, n.z.

McCauley Trio, Pat (William Penn) Pitts-
burgh, nc

McFarland, Marian (Hickory House)
NYC, nc

Meade, Foursome, Mital (Seven Seas)
Anchorage, Alaska, Out 7/28, nc

Mel-O-Tones Trio (Onondaga) Syracuse,
N.Y., Out 3/2, h

Men of Note (Oasis) Selwyn, Ia., nc

</div

Swingin' The Golden Gate

Booking Mixup Snafus Ellington Dates In Frisco

By RALPH J. GLEASON

San Francisco—The Duke Ellington concert dates in the Bay area for the end of February and the beginning of March got off to a great start completely snafued. Promoter Ben Watkins, who was sold Duke as an exclusive in the Bay area by ABC's Bobby Phillips, was all set to begin his advertising for the March 2 Sunday afternoon date at the Berkeley High school auditorium when he discovered Phillips had sold Duke to San Francisco promoter and hotel operator John Sullivan for a Feb. 27 appearance at the Frisco Opera house! The date had never been offered Watkins, he says.

Watkins had taken the band for

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three dates: Berkeley, Richmond (evening of March 2), and Sweet's (March 3) with the understanding that there would be no Frisco concert. Duke's last appearance at the Opera house there was canceled the night of the date because the promoter, Joe Reed, failed to come up with the loot and some 2,000 people were left facing an empty stage.

Ready for War

At presstime, both Watkins and Sullivan were girding for a promotional war with a different ticket scale for each house to further complicate matters, although both halls are approximately the same capacity. In addition, Duke is booked for a Standard Oil radio show the afternoon of Feb. 27 and doesn't even need the concert to keep working.

This sort of thing is one of the real evils of the music business. It's difficult to bring into the business any sober business brains when this sort of jungle warfare is tol-

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erated. A short review of the ABC office's escapades in the Bay area in the last year will give an indication of why responsible businessmen shy away from the music business. (And, by the way, the habit of a major agency of booking bands, through a dummy, with a promoter on the unfair list here is pretty lousy, too.)

Some Examples

Last year, Phillips booked Sarah Vaughan into the nonexistent Elk's club in Oakland and the 14 dates John Bur-Ton had were eventually canceled, leaving Sarah with a hasty date at the Ciro's, which was reopened for her and where she had to work for the door only. Lou Landry, after signing the contracts for an Armstrong date, was astonished to find the band set to open at the 150 club. Doc Dougherty bought the all-star Jack Teagarden band with a lot of names that weren't with Big T at all, so it was canceled. And early this year Dougherty bought Armstrong on the promise that Hines would be with him. What the heck, the band's working, ain't it?

BAY AREA FOG: Joey Castro, whose trio was quite popular in these parts, played the town for the first time in several years as Herb Jeffries' accompanist. Jim Lyons' KNBC show cut to half an hour with Lyons now doubling in flack as the Paramount theater press agent here. Don Porter, new night time and Sunday disc jockey on KGO, has been getting lots of comment with interesting gimmicks and a rather unusual taste in music.

Frank Sinatra did a personal appearance plugging *Meet Danny Wilson* in the Bay area early in



February. . . Woody Herman, Ralph Flanagan, Les Brown, and Harry James due for dances at Sweet's or Linn's during February and March. Amos Milburn sure hasn't disappeared. He drew several thousand to a Richmond auditorium date for Ben Watkins in February.

Stella Brooks out of the Chi Chi (Ruth Wallace in) and possibly going into Ciro's. There was a chance that Noro Morales would go into the Cable Car but the price wasn't right. All the talent in the Bay area participated in a marathon all-night March of Dimes show on TV.

Kenton on One-Niter

Stan Kenton booked for a Feb. 17 dance date at the Civic auditorium preening his new band. The Ben Webster combo the Bookert Washington hotel is bringing in won't have Irving Ashby and Joe Comfort in it. Billie Holiday worked the Clayton club in Sacramento prior to opening Feb. 11 at the Say When, where the Treinen Twins did good business during their run.

Doc Dougherty has Louis Armstrong inked for a Hangover opening March 11, following Pops' sojourn in the Sandwich Islands. Flip Phillips drew the crowds to the Black Hawk nightly during his run. He was backed by Vernon Alley's swingin' quartet. Dutch Nieman supposedly had the George Shearing group for an April date, but the contracts were canceled and it turned out they were signed for the Black Hawk instead to open April 17.

Johnnie Ray in town for disc jockey appearances during the first week of February. . . Bobby Ross off the Blazers' group, back into Frisco, and reporting that Oscar Moore has also left the group. . . Louis Landry Jr. was picked up on a narcotics rap. His dad is the former New Orleans Swing club operator now doing time for the same deal.

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Evolution Of Jazz



. . . Lil was small for her age . . .



. . . she looked upon jazz as 'vulgar music' . . .



. . . he was top man in Chicago . . .

Lillian Hardin was born in Memphis, Tenn., in 1900. She played piano as a child and later continued her study of the classics at Fisk University. Lil and her mother, Dempsey, came to Chicago in 1918 where Lil went to work at Jones' Music store at 3409½ S. State playing piano for \$3 a week. Lil was small for her age and in spite of her 18 years she was billed as "The Jazz Wonder Child." The Jones store was a hangout for many of the south side entertainers and musicians and the "wonder child" had an ample opportunity to pit her talents against such piano wizards as Jelly Roll Morton. Lil shifted from the music store to the piano chair with the band of Sugar Johnny. The group moved from a Chinese restaurant where they were first employed to the De Luxe cafe, 35th and State, where Lil's mother soon discovered that her daughter was not employed at a dancing school and kicked up a slight

storm. Lil's take home did slightly pacify Mrs. Hardin to a degree but until the day of her death she looked upon jazz as "vulgar music." Lil later worked with Freddy Keppard and then King Oliver. Oliver soon called "little Louis" Armstrong up from New Orleans to join his Creole Jazz band as second cornetist. Lil still takes exception to Oliver's "little" description of Louis. "Man, you should have been at the Dreamland to dig him in that outfit the night he fell in with us. He weighed 220 pounds. Too tight coat. Too tight pants. A tie hanging over his big tummy. And a haircut that called for bangs, and when I say bangs I mean bangs that came over his forehead like a frayed canopy." Lil fell in love with the young genius from New Orleans and took over as his wife and official adviser in 1925. She put him on a diet, bought him standard cornet solos to practice, urged him to go leave the King and go out and up.

Louis lost 60 pounds and became so proficient at reading a score that he could wipe off a tune without as much as a preliminary glance. He left Oliver, under the King's strenuous protest, to join the Fletcher Henderson crew in New York. From then on it was smooth sailing for Louis. He was top man in Chicago and soon his fame extended to New York, the entire U.S., and finally to the world. During the years of their marriage, Lil and Louis were very close. Louis recalls how he used to sit on the back steps of the Armstrong home at 421 E. 44th street and "write five or six songs a day . . . just lead sheets"—with Mrs. A. adding the rest of the parts. The team split up in 1938 but Louis and Lil have remained the best of friends. Lil has stayed with her piano through thick and thin and in recent years has worked as a single in various Milwaukee and Chicago bistros.

Hawkins Cuts With Strings

New York—Coleman Hawkins' long-standing ambition to cut a record session with strings was realized here recently when he waxed a date for Decca accompanied by six violins, two cellos, and rhythym.

Only other date made by Bean with strings was one on which he accompanied vocalist Leslie Scott for four Victor sides several years ago.

The tenor veteran now has a long-term contract with Decca.

Billy May Set For Laine-Page Tour

New York—Supporting acts for the Patti Page-Frankie Laine concert tour, expected to make its bow in the east on April 12, have now been pretty well set. Billy May's band definitely will go with the unit, with the Chocolateers and Bunny Briggs also probable.

Young Jazzophiles Get Break In D.C.

Washington, D. C.—Underage jazz fans who have had trouble getting to hear live jazz in night clubs, owing to ABC laws, got a break here recently.

The owners of Jazzland on K street N.W. set two nights aside as Junior Jazz evenings. For these occasions the strongest drink served was a horse's neck. Teenagers were expected to get high solely on the intoxicating beat of Bill Whelan's Dixie six.

(Chicago, March 7, 1952)

CLASSIFIED ADS-INSTRUCTION

DOWN BEAT

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DRUM INSTRUCTION

CLASSIFIED ADS-INSTRUCTION

Stan Kenton

(Jumped from Page 6)

they don't understand and appreciate it.

Kenton's personality has enabled him to get away with it, to establish himself on the basis of snob appeal. Hell, when it comes to the so-called serious music, those writers are just children beside contemporary classical writers, and as for the things that are closer to jazz, the best he can do will never touch even a second-rate Woody or Duke performance of eight or 10 years ago."

After a moment's pause, he added: "The trouble with most of that music is its neurotic nature. It sounds like neurotic music for neurotic people. Never a happy moment. And even when it tries to be extrovert, they go into a screaming fortissimo with absolutely no sense of shading. I guess the philosophy is, make a big enough noise and people will have to listen; they won't get a chance to talk with that much sound around."

Private Opinions

The private thoughts of musicians on the individual members of the Kenton personnel are as widely varied as those on the band as a whole.

Of the Kenton soloists through the years, those who have come closest to earning unanimous approval from contemporary musicians are Shelly Manne, Art Pepper, and Ed Safranski. Many of the others, including Stan himself as a pianist and arranger, have variously been described as competent, overrated, or mediocre. Early Kentonians such as Kai Winding and Stan Getz have, of course, since earned wide acclaim.

The straight-Kenton-ticket philosophy, which results in high poll ratings for a number of instrumentalists solely by virtue of their happening to be currently (or even formerly) with Kenton, has been a source of much resentment.

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Kenton: Messiah Or Fake?

March 7, 1952



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(Page 1)

The Truth About Beiderbecke

(See Page 2)

Columbia **Sues**

(See Page 2)

On The Cover

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This is a black and white advertisement for Chiron Cane. The top half features a double bass with its neck removed, resting on a surface. A piece of sheet music is positioned under the neck of the instrument. The bottom half contains several large, bold words: 'MAGIC' on the left, 'TONE GROOVES' in the center, and 'DANCE' on the right. In the lower-left corner, there's a large musical note shape containing the word 'For'. In the lower-right corner, there's a large musical note shape containing the word 'Use'. To the right of the 'DANCE' text, there's a vertical list of product features: 'MADE IN FRANCE BY MASTER CRAFTSMEN.', '5 YEAR OLD CURED AND TESTED CANE', 'FAMOUS FOR THEIR TONE GROOVES', 'MAKES PLAYING EASIER', 'INDIVIDUALLY SELECTED', 'DISTINCTIVE TONAL BRILLIANCE', and '10 DIFFERENT STRENGTHS'. A small 'Reg. U. S. Pat. Off.' is also present. The background has faint, large, semi-transparent text: 'MUSIC' on the left, 'TONE GROOVES' in the center, and 'DANCE' on the right.

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